The role of leisure activities in the wellbeing of musicians

L N A RANAWEERA

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LIYANAGE NELLINNE ANTOINETTE RANAWEERA

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Abstract

This thesis addresses two research questions: 1a) How much leisure time do music students at conservatoires and universities, and amateur and professional musicians, have? 1b) How do they choose to spend it? and 2) To what extent do music students at conservatoires and universities, and professional musicians, find music making in their leisure time beneficial for their health and wellbeing? A review of literature pertaining to three areas was carried out. Research in the field of leisure studies demonstrates that leisure time is important and engaging in leisure activities can facilitate health and wellbeing. Research on everyday uses of music shows that music making can also have a wide range of benefits for people's health and wellbeing when part of an intervention, or when it is engaged in as a leisure pursuit, at an amateur level. Nevertheless, research on musicians demonstrates that music making at a professional level can pose many challenges to music students and professional musicians' physical health and psychological wellbeing. No research has yet combined these three areas to investigate music students' and professional musicians' experiences of leisure and wellbeing. Pilot interviews were designed and carried out with a convenience sample of seven conservatoire students and professional musicians to investigate if the topic of musicians' leisure time was worth pursuing, to obtain some preliminary findings to inform the design of a survey. This was designed and distributed to a total of 637 university and conservatoire students, and amateur and professional musicians, to measure their wellbeing, satisfaction with life and work orientation, and to investigate how much leisure time they had, how they spent it and the extent to which their leisure activities contributed to their wellbeing. Finally, follow-up interviews were conducted with a sub-set of 16 survey respondents to investigate the second research question further. The results indicate that musicians have leisure time or make time for leisure activities because they consider leisure important for their wellbeing. Musicians engage in both musical and non-musical leisure activities and find them beneficial to a large extent. Musical leisure activities are either different from, or contribute to, their studies or their work. They also remind them of their love for music making when they are disillusioned by their work. Musicians engage in non-musical leisure activities to escape from music. In their role as musicians they undertake a range of musical activities and consider some of them as leisure even though they might be paid for doing them. It can be difficult for musicians to distinguish between work and leisure because of the enjoyment they obtained from making music when it was merely a hobby, and the passion they feel towards it. In the conclusion to the thesis it is recommended that musicians should spend more time on leisure activities and use their leisure time to engage in activities that improve their general wellbeing. The thesis ends by outlining the implications of this research and making suggestions for future research.

Publications and Presentations

The publication listed below is based on the researcher's Master of Research project and the presentations are based on material from this thesis.

Peer-reviewed publications

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List of Abbreviations

ABRSM - Associate Board of the Royal Schools of Music

AM - Amateur Musician

BPS - British Psychological Society

CI - Confidence Intervals

CLI - Central Life Interest

CS - Conservatoire Student

CUK - Conservatoires UK

DiPo - Dispositional Stage Fright Questionnaire

DIY - Do It Yourself

GPP - Kiel Modification-Sensitive Symptom Questionnaire

GSMD - Guildhall School of Music and Drama

HEartS - Health, Economic and Social impact of the ARTs

IBM - International Business Machines

IPA - Interpretative Phenomenological Analysis

ISM - Incorporated Society of Musicians

KKG - Questionnaire on Health Locus of Control

K-MPAI - Kenny-Music Performance Anxiety Index

MANOVA - Multivariate Analyses of Variance

MPA - Music Performance Anxiety

MU - Musicians' Union

ONS - Office for National Statistics

PANAS - Positive And Negative Affect Scale

PAP - Professional-Amateur-Public

PhD - Doctor of Philosophy

PM - Professional Musician

QOL - Quality Of Life

RAM - Royal Academy of Music

REC - Research Ethics Committee

RNCM - Royal Northern College of Music

RQ - Research Question

RWCMD - Royal Welsh College of Music and Drama

SLP - Serious Leisure Perspective

SPSS - Statistical Package for the Social Sciences

SWLS - Satisfaction With Life Scale

TV - Television

UK - United Kingdom

US - University Student

USA - United States of America

WHO - World Health Organisation

WLQ - Work-Life Questionnaire

Chapter 1: Introduction

Research exploring the role of music in people's health and wellbeing is a relatively young discipline in the field of music psychology but is growing rapidly (MacDonald et al., 2013; Sunderland et al., 2018). Making and listening to music produces a wide range of beneficial effects: physical (e.g. Hallam & Creech, 2016; Kaufmann et al., 2018), psychological (e.g. Daykin et al., 2018; Hays & Minichiello, 2005), and social (e.g. Rohwer, 2018; Stewart & Lonsdale, 2016). These positive outcomes have mostly been reported in studies of populations who engage in music to a moderate degree such as amateur musicians, including children, adolescents and adult members of community ensembles, older adults in care home settings and people with terminal illness who take part in intervention studies, and those who do not describe themselves as musicians but enjoy listening to music. Nevertheless, music making at advanced levels can pose many challenges to the physical (e.g. Viljamaa et al., 2017) and mental health of music students and professional musicians (e.g. Gross & Musgrave, 2016). Musicians may expect, and be expected, to thrive because music is an art form that they love. Yet challenges arise because the music industry is highly competitive, and it is difficult to make a comfortable living because most jobs in music are freelance, do not offer benefits such as holiday pay, sick or maternity leave, and require musicians to work unsociable hours. Performers in particular have to practise, rehearse and perform at high standards, demanding considerable intellectual and physical effort (e.g. MacNamara et al., 2006; Pecen et al., 2018). The growing body of research on musicians' health and wellbeing forms the basis of recommendations for musicians to make use of a range of preventive and coping strategies, and health education and health promotion initiatives to help them address these challenges (Ginsborg et al., 2012; Matei, 2019; Norton, 2016).

Research in the field of leisure studies shows that leisure activities can play a key role in facilitating wellbeing (Kuykendall et al., 2018). In our present-day industrialised society, mobile phones and laptop computers enable employees to work from home and employers to communicate with them at any time. As a result, people tend to spend more time doing work-related activities during their leisure time at home and on holiday, and less time engaging in leisure activities (Sonnentag, 2012). Lack of leisure time can have negative outcomes for wellbeing such as poor mental health and impaired social functioning (e.g. Schaufeli et al., 2008).

Music has been considered a popular leisure activity across time and cultures (Mantie & Smith, 2016). It can also become a profession. Stebbins (2013) argues that "[dabbling in music] is (. . .) a leisure activity that can be the first contingency in a career in music as a serious pursuit" (p. 150) because musicians who are in the professional stage of their careers will have started their journey as either "dabblers" or "neophyte amateurs" (p. 145) and many musicians would have been inspired to take up music by seeing a professional musician perform. Hence, for many students and

professional musicians, music making was formerly their hobby or an extra-curricular activity. It is unfortunate that the same activity that brought pleasure and facilitated wellbeing when engaged in at an amateur level can become a challenge to health and wellbeing when pursued at an advanced level (e.g. Gross & Musgrave, 2016; Palac, 2008).

If amateur musicians and those who do not consider themselves musicians experience wellbeing through music making, how do music students and professional musicians experience wellbeing? Music students and professional musicians engage in music making considerably more than amateur musicians. Is it therefore plausible to think that they experience higher levels of wellbeing because they engage in more music making? If amateur musicians engage in music making for leisure how do student and professional musicians spend their leisure time? No research has yet investigated the role of leisure activities in musicians' wellbeing. A journalist interviewed Elton John, however, and noticed that he did not have a piano in his house in Windsor. When he asked why not, John replied:

> I play 107 shows a year, why am I going to go home and play the fucking piano? I've got one at Woodside and one at my house in Atlanta, and I never touch them. Rufus Wainwright plays every morning when he gets up – 'I have to play an hour every day' – so everyone's different, but, God, I couldn't think of anything worse. I have leisure, and I have work. And I do enough work. When I get home, the last thing I want to do is play the piano. (Petridis, 2016)

Considering the role of leisure in facilitating wellbeing, and the role of music as a leisure or extra-curricular activity in amateur musicians' wellbeing, the research reported in this thesis adds to the knowledge of the health and wellbeing of musicians through the investigation of their leisure time, an objective not previously studied in a population of musicians. It addresses the following research questions:

RQ1a How much leisure time do music students at conservatoires and universities, and amateur and professional musicians, have?

RQ1b How do they choose to spend their leisure time?

RQ2 To what extent do music students at conservatoires and universities, and professional musicians, find music making in their leisure time beneficial for their health and wellbeing?

1.1 The thesis and me

My personal journey in music involves both positive and negative experiences. The positive experiences are mostly associated with listening to music, attending live music events, and engaging in music as an extra-curricular activity or during my leisure time for personal pleasure. The negative experiences are mostly associated with engaging in music at an advanced level. I lived in Sri Lanka

and as a child I enjoyed listening to English and Sinhalese pop music. I woke up to English pop music every day because my mother would switch the radio on at 5.30 in the morning (Sri Lanka Broadcasting Corporation channel) while she cooked and prepared our breakfast and lunch, as my father and grandfather got ready to go to work and my brothers and I got ready to go to school. I enjoyed sing-along sessions at family get-togethers, going to musical shows and attending Christmas carol services. After seeing a cousin play the organ at a family get-together, I was inspired to start learning to play the piano when I was 11 years old. My maternal grandmother, who lived in the same house, was diagnosed with dementia. She began to lose her memory and in time she stopped recognising even the members of her own family. One day I was playing the anthem of my school on the piano and was surprised when she started singing along to it. At that age I was not aware of the benefits of music for patients with dementia or indeed with other health problems, and I could not understand how she had been able to do so.

I enjoyed practising a lot and, with the intention of teaching privately, pursued my music education up to the point that I was awarded an Associate Diploma in piano in Sri Lanka. Although I loved practising, it was challenging to study music when I had come from an environment where I mostly heard pop music rather than classical music. Practising for the diploma examination, too, required a large amount of effort. I did not enjoy performing in public as it made me very anxious and uncomfortable, and, although I was confident in my strengths as a teacher and enjoyed teaching, I found that doing so privately, at home, was an isolating experience. I therefore studied human resource management and got a job as an executive in a tourism company. I continued teaching a small group of students at weekends, but my hours of practising declined considerably.

After five years working full-time, I came to the UK in 2011. I started practising the piano again and realised how much I had missed it. With the encouragement of my husband I decided to return to higher education and the study of music. Remembering the high level of effort I had had to put into practising when I was preparing for my diploma examination, however, I wanted to combine it with something different and new so that practising would not consume all my time and energy. I was very interested in human behaviour and decided to combine the two interests and do a dual honours degree in music and psychology at Keele University. I started teaching privately part-time. Remembering the experience with my grandmother, I also started playing in a care home for elderly people and became interested in how music can be used to enhance people's wellbeing. I had always wondered why people learn to play musical instruments, when it is so expensive to have lessons and buy music, and when practising is so time-consuming and often so frustrating. Now I wondered what the potential benefits of such learning might be for everyday life. All the research questions I have asked since first becoming an undergraduate student have arisen from my interest

in and experience of teaching, and my childhood memories of witnessing the power music has for older people's health, and the enjoyment it brings to people. I am now concerned that people, especially children, are giving up on music because there are many other activities and options available to them; they experience frustration at not getting things right quickly, for example, rather than seeing the long-term benefits. Similarly, advanced music students are giving up on careers as musicians because of the challenges associated with making music at an advanced level. When I did my own undergraduate degree in performance, for example, I and many other students experienced challenges to our health and wellbeing such as stress and music performance anxiety.

It was important for me, then, to focus on how music can be enjoyable not only for amateur musicians but also student and professional musicians so that they have the potential to go on enjoying it throughout their lives. Undertaking a PhD to understand the role of leisure activities in musicians' wellbeing was driven by my passion for music making and research on music, health and wellbeing. It is my hope that the research reported in this thesis will be of value to musicians and will support future collaborations by opening new avenues for enhancing their wellbeing through leisure activities, in order for them to lead flourishing lives.

1.2 Overview of thesis

The rest of this thesis follows a traditional structure, setting out the context for the research, general methodology, then specific research studies, before discussing the implications of the research as a whole.

Chapter 2 consists of a review of literature relating to the research topic and is in four sections: health and wellbeing, the role of music in people's health and wellbeing, musicians' health and wellbeing, and leisure. It concludes with the rationale for the present research and introduction to the research questions.

Chapter 3 provides an overview of the methodological approach and design guiding the research, followed by the rationale for the methods and techniques of data analysis used in the research.

Chapters 4, 5 and 6 report the studies comprising the research. All three chapters begin with a short introduction to the aims of the study reported in the chapter, followed by an account of the methods used and results obtained. They conclude with a discussion of the results of each study. Chapter 4 reports a qualitative study exploring the validity of the research topic and providing preliminary insights into Research Questions 1 and 2. Chapter 5 reports a mixed-methods study aiming to investigate both research questions by gathering information from a large number of musicians (university and conservatoire music students, and amateur and professional musicians) in

relation to their leisure time, wellbeing and perceptions of music making in the context of studies, work and leisure. Chapter 6 reports a qualitative study aiming to investigate Research Question 2 in further detail and follow up the findings of the survey reported in the previous chapter with a sub-group of survey respondents. In-depth interviews investigated their subjective experiences and perceptions in relation to studies, work and leisure.

Chapter 7 summarises the key findings of the research by answering each research question. The chapter outlines the methodological strengths and limitations of the three studies, implications of the current research, and suggestions for future research. It concludes with final remarks.

Chapter 2: Literature Review

This chapter contains a review of literature relating to the current research, in four main sections: 2.1) Health and wellbeing; 2.2) The role of music in people's health and wellbeing; 2.3) Musicians' health and wellbeing; 2.4) Leisure. The chapter concludes with a summary of the rationale for the current research and the two research questions.

2.1 Health and wellbeing

The World Health Organization's definition of 'health' has been unanimously agreed and universally accepted for over seven decades: "a complete state of physical, mental and social wellbeing and not merely the absence of disease or infirmity" (WHO, 1946). Conceptualising and defining 'wellbeing', however, has been the subject of debate for theorists and researchers alike. For example, Diener et al. (2002) define wellbeing as "a person's cognitive and affective evaluations of his or her life as a whole" (p. 63) and the Office for National Statistics reports that personal wellbeing includes the individual's perception of how satisfied they are with their life, the positive and negative emotions they experience, and a person's opinion regarding whether what they do in their life is worthwhile (ONS, 2019). Although many theories and definitions have been suggested, a definition of wellbeing has still not been collectively agreed at the time of writing.

The current research on wellbeing stems from two broad perspectives: 1) the hedonic approach, which links wellbeing to having a focus on happiness, pleasure attainment and pain avoidance (Kahneman et al., 1999); and 2) the eudaimonic approach, which links wellbeing to having a focus on meaning and self-actualisation (Keyes & Waterman, 2003; Waterman, 1993). Wellbeing can be measured 1) objectively, such as income, food, education, health and housing; and 2) subjectively, such as satisfaction with life, mood and emotions (e.g. Western & Tomaszewski, 2016). The evaluation of subjective wellbeing has been used more frequently in the published literature and involves three components that are often considered to constitute happiness: 1) satisfaction with life; 2) the presence of positive mood; and 3) the absence of negative mood (Diener & Lucas, 1999). Eudaimonic theorists believe that eudaimonism is essentially different from happiness because all the significant accomplishments of an individual may not be intrinsically good and therefore may not facilitate wellness.

Early research on wellbeing by Seligman suggests that there are distinctive differences between happiness (Seligman, 2002) and wellbeing (Seligman, 2011). Happiness can be directly measured or can be operationalised through a specific set of measures. For example, happiness can be measured by considering satisfaction with life: using a scale of 1 to 10, people can rate their satisfaction with their lives. In comparison, wellbeing is a construct that constitutes several measurable elements

contributing to it but not defining wellbeing. Seligman's PERMA approach to subjective wellbeing attempts to consolidate eudaimonic and hedonic wellbeing (Giangrasso, 2018; Seligman, 2011), and more recently Seligman (2018) has aligned the two concepts of happiness and wellbeing. According to Seligman's approach, subjective wellbeing has five domains: Positive emotion, Engagement, Relationships, Meaning and Accomplishment (PERMA). Seligman (2011) argues that each of these domains must have the following three properties to qualify as an element of wellbeing: 1) it should contribute to wellbeing (e.g. experiencing positive emotions contributes to wellbeing); 2) it should be pursued for its own sake, and not for the purpose of benefiting from any of the other elements (e.g. having a head massage would induce positive emotions such as relaxation, even though it does not involve engagement, relationships, meaning or accomplishment); 3) it should be defined differently from the other domains and it should be possible to measure it specifically and separately from the other domains. In 2016, Butler and Kern (2016) developed the PERMA-profiler, a standardised scale to measure an individual's wellbeing that is based on Seligman's PERMA domain-approach to wellbeing, and has been widely used (Ascenso et al., 2018; Goodman et al., 2018; Kern et al., 2016; Khaw & Kern, 2014). The definitions for each domain and how they are measured are discussed below.

Positive emotion is also known as the 'pleasant life' and can only be assessed subjectively. The broaden-and-build theory of positive emotions describes four 'families' of positive emotions: joy, interest, contentment and love (Fredrickson, 2004). Several systematic reviews recognise the value of positive emotion and positive affect in people's lives; for example, individual studies have looked at how these affect objective health outcomes (Howell et al., 2007), physical health and survival (Cohen & Pressman, 2006), cognitive and social behaviours and cognitive ability (Huppert, 2009), and psychological health (Lyubomirsky et al., 2005). The PERMA-profiler uses the extent to which a person feels joyful, positive and contented to measure positive emotion.

Engagement, the second component of the PERMA-profiler, refers to the deep involvement a person has with a certain activity such as a work or leisure activity. This too can only be assessed subjectively. In the field of positive psychology, flow, absorption, intense concentration and focus have frequently been used to measure engagement (Csikszentmihalyi, 1990; Csikszentmihalyi & Csikszentmihalyi, 1988). Csikszentmihalyi and LeFevre (1989) found that in both work and leisure contexts, levels of flow were positively associated with increased motivation and creativity. The PERMA-profiler uses the following as measures of engagement: the degree to which a person is absorbed in a task, the level of excitement and interest a person feels about something and the extent to which a person loses track of time while engaged in a task.

Relationships, the third component of the PERMA-profiler, refers to the ability to develop positive social connections and involves both quantitative and qualitative evaluation. Social relationships are essential for optimal human functioning (Berscheid & Reis, 1998), and a wide range of studies has examined the key role that social relationships play in people's health and wellbeing. For example, Tay et al. (2013) summarised the findings of over 18,000 articles published between 2001 and 2011 reporting investigations of the associations between social relations and health. They found that social relationships were beneficial for certain health behaviours, particularly in those with chronic illnesses, and for preventing suicidal tendencies. Relationships have also been recognised as a key component in most wellbeing surveys (e.g. the BBC Subjective Wellbeing Index [Pointin et al., 2013], the Quality of Life index [Ferrans & Powers, 1992] and the WHO – Quality of Life Scale-BREF, 1996). The extent to which a person receives help and support from others when needed, feels loved and feels satisfied with personal relationships is used to measure the relationship dimension in the PERMA-profiler.

Meaning, the fourth component of the PERMA-profiler, refers to individuals believing that their actions in life have purpose, value and worth. It also refers to feeling connected to something larger than themselves (Peterson et al., 2005). The idea of there being a meaning in life has been studied as two separate constructs: the presence of meaning and the search for meaning. Park et al. (2010) measured the presence of meaning and the search for meaning as two separate constructs with 731 adults in the United States. They identified that the presence of meaning has positive associations with satisfaction with life, happiness and positive affect, and negative associations with depression and negative affect, whereas the search for meaning in general showed the opposite pattern of associations. Individuals with a sense of purpose and meaning report greater satisfaction with life, higher levels of both optimism and self-esteem (Bailey & Phillips, 2016; Steger et al., 2006; Zika & Chamberlain, 1992) and lower levels of anxiety, depression (Psarra & Kleftaras, 2013; Steger et al., 2006) and suicidal ideation (Kleiman & Beaver, 2013). The extent to which a person leads a purposeful and meaningful life with a sense of direction and feels that what he or she does is valuable and worthwhile is used to measure the meaning component in the PERMA-profiler.

Accomplishment, the fifth component of the PERMA-profiler, refers to achievement, success or mastery (Ericsson, 2002). It was introduced in the theory of wellbeing through the eudaimonic approach. As such, it is distinctive from hedonic wellbeing. Accomplishment involves both external and internal goals and can be measured objectively and subjectively. Accomplishment goals have been found to be positively associated with motivation and learning (Anderman & Wolters, 2006; Pintrich, 2000), for example, in school, at work and during competitive sports activities. The PERMA-profiler measures accomplishment subjectively through individual perceptions, such as a person

feeling that they are making progress towards achieving set goals and can handle responsibility; it is also measured according to the frequency of achieving set personal goals.

The PERMA-profiler is a popular way of measuring subjective wellbeing and has been used in recent years in a variety of fields and contexts: to measure, for example, the wellbeing of Australian male students aged 13-16 years (Kern et al., 2015), student veterans (Umucu et al., 2019), in the development of a work-related wellbeing questionnaire (Kun et al., 2017) and to investigate the relationship between perfectionism and wellbeing (Birch et al., 2019). It has also been used as a framework for research on music and wellbeing (Croom, 2015) and to measure musicians' wellbeing (Ascenso et al., 2017; Ascenso et al., 2018). The present research also used the PERMA-profiler to measure respondents' wellbeing as one component of a larger survey (see Section 5.2.2).

2.2 The role of music in people's health and wellbeing

The health and wellbeing of individuals in today's industrialised society is becoming a fundamental concern among policymakers. For example, *Health 2020* (Lindert et al., 2015), a European policy framework and strategy for the 21st century, focuses on improving and enhancing the health and wellbeing of the population. There is a wide range of evidence to suggest that music plays a key role in people's everyday life (DeNora, 2000; Lamont et al., 2016). Music is used to enhance health and wellbeing through music education (Maury & Rickard, 2016), the everyday use of music (DeNora, 2016) and community music (Daykin et al., 2018), and in the context of clinical interventions (MacDonald, 2013; Nilsson, 2008; Reschke-Hernandez, 2011). Many studies of music, health and wellbeing have found that active participation in music making has positive effects on emotional wellbeing (Boer & Abubakar, 2014; Groarke & Hogan, 2015; Hampshire & Matthijsse, 2010) and social wellbeing (Bailey & Davidson, 2005; Clift et al., 2010; Creech et al., 2013), provides therapeutic benefits (Longhi et al., 2015) and enhances creative development (Coulson & Burke, 2013; Koutsoupidou & Hargreaves, 2009).

The benefits of active engagement with music in relation to psychological wellbeing, at different stages of the lifespan, are increasingly well documented (Rickard & McFerran, 2012). Positive associations between the two are evident in research involving adolescents (e.g. Miranda & Gaudreau, 2011), adults (Greasley & Lamont, 2006; Saarikallio, 2011) and older people (e.g. Creech et al., 2014; Hallam et al., 2014; Hays & Minichiello, 2005; Laukka, 2007). The beneficial effects of music making have also been documented in studies of samples of vulnerable individuals. For example, Henderson et al. (2017) carried out a systematic review of research that explored the impact of music participation on the health and wellbeing of vulnerable migrants. Although Henderson et al.'s findings were limited in that not many studies of large-scale adult populations or longitudinal studies had been reviewed, the findings highlight four potential outcomes of music

participation: 1) an increase in feelings of social wellbeing; 2) stress reduction; 3) enhanced self-esteem; and 4) better emotional health. Some of the beneficial effects of music on physical health and wellbeing that have been identified (e.g. Hanser, 2010; MacDonald et al., 2013; Pelletier, 2004) are accrued through listening, and others are gained through actively making music. Krause et al. (2018) carried out a systematic review of 200 research publications since 1996 reporting associations between wellbeing and music making, and found over 500 benefits related to wellbeing that were perceived to be associated with engaging in music. The list of items was then subjected to a redundancy check and evaluation by a panel of experts (music therapist, music psychology researcher, ethnomusicologist and a musicologist). On the basis of the findings, a new 36-item questionnaire to evaluate the perceived benefits of music making to wellbeing across five dimensions was developed. The dimensions were mood and coping, esteem and worth, socialisation, cognition and self-actualisation. Over half (54.4%) of the studies reviewed by Krause et al. were related to singing, however, and the questionnaire they developed only measures perceived benefits rather than actual benefits.

The next sub-section discusses the different ways in which people choose to engage in music, that is, through listening to music, singing, and other ways of actively participating in musical activities. It also summarises the research indicating that musical engagement has beneficial effects throughout the lifespan (e.g. adolescence, young and older adulthood).

2.2.1 Listening to music

Listening to music is a common and highly valued leisure activity for both young and older adults (Hays, 2005; Juslin & Laukka, 2004; North et al., 2004; Rentfrow & Gosling, 2003). As technology advances, the ways in which people interact with music are changing (Nill & Geipel, 2010; Sloboda et al., 2009), and it is possible to listen to music on the radio, via a CD player, via a computer and on personal music listening devices, for example. Today it is common for people to listen to music while engaging in other activities such as exercising, studying, travelling and doing chores (Lamont et al., 2016). Biley (2000) conducted a review of literature examining the potential benefits of listening to music, not only in everyday settings but also in medical contexts such as critical care units, surgical units, dental surgeries and in mental health care situations, to control anxiety and pain and to promote relaxation. He found it difficult to draw firm conclusions for several reasons such as small sample sizes leading to issues of generalisability, music being used in a variety of settings and the diversity of dependent variables, leading to difficulties when analysing and evaluating results. Some findings suggested, however, that using music as a nursing intervention had a positive impact on psychological variables such as lowered scores on measures of state anxiety, and reduced anxiety

and stress were revealed in verbal reports. Although positive effects on physiological variables such as pulse rate, heart rate and rhythm, blood pressure, electroencephalograph and galvanic skin response readings were reported when participants were exposed to music, the findings were not statistically significant or consistent.

Laukka (2007) investigated the use of music by 500 Swedish individuals aged between 65 and 75 in their everyday lives, mapping aspects such as frequency of listening, motives and strategies for listening, emotional responses to music and associations with music onto their psychological wellbeing. The results of the research showed that frequent listening to music evoked positive emotions for these older adults. Their motives for listening included satisfying emotional functions (e.g. relaxation, pleasure attainment and mood regulation), and motives to do with identity, belonging, and agency. Listening to music increased positive affect and reduced negative affect. Mood regulation, identity, and agency were positively and consistently associated with wellbeing whereas enjoyment, relaxation, and company showed only weak positive associations with wellbeing.

Mood regulation is the most frequently reported function of listening to music (Saarikallio & Erkkila, 2007), even among instrumental players (Saarikallio, 2006). Groarke and Hogan (2015) found that different age groups have different purposes for listening to music for wellbeing: younger adults reported that they listened to music to regulate affect and to experience a social connection whereas older adults reported eudaimonic functions such as aiming to transcend their everyday life, to reminiscence and to make progress in their personal growth. More recently, a review of research on experiences arising from listening to music suggested that it has four functions. People do so to be distracted, to feel energised, to be entertained and to enhance the meaning they attribute to their lives (Lamont et al., 2016).

Finally, Linnemann et al. (2015) investigated the effects of music listening in daily life for the purpose of reducing stress with a sample of 55 healthy university students during five days of a regular term week and during another five days of an examination week. Participants reported their current music listening behaviour and perceived levels of stress four times a day on all five days. Further, saliva samples were taken from a sub-set of participants (*n*=25) for cortisol and alpha-amylase analyses. Results showed that listening to music is a source of reducing stress in everyday life, especially if listened to with the intention of relaxing.

2.2.2 Singing

Qualitative interviews (e.g. Bailey & Davidson, 2003, 2005; Silber, 2005), surveys (e.g. Beck et al., 2000; Clift & Hancox, 2001) and experimental studies (e.g. Beck et al., 2000; ; Cohen et al., 2006;

Houston et al., 1998; Kreutz et al., 2004; Kuhn, 2002) have been conducted to explore the beneficial effects of singing on health and wellbeing.

For example, Clift and Hancox (2001) surveyed choristers at a university college to explore the perceived benefits of choral singing. Of the respondents to the first survey (*n*=84), 87% reported social, 75% emotional, 58% physical and 49% spiritual benefits. The benefits reported most often were the opportunity to meet new people, feel positive, improve breathing and feel spiritually uplifted. The respondents to the second survey (*n*=91) reported six categories of benefits: for 1) wellbeing and relaxation, 2) breathing and posture, 3) social, 4) spiritual and 5) emotional benefits; and 6) benefits for the heart and the immune system. Nine years later the same authors published a report of a cross-national survey of 1,124 choral singers in England, Germany and Australia. They completed a standardised questionnaire measuring their physical, psychological, social and environmental wellbeing, a 12-item scale to measure the effects of choral singing and responses to open questions to ascertain the extent to which these were beneficial for their health and wellbeing. Most respondents reported singing as beneficial for their health and wellbeing, and identified six 'generative mechanisms': 1) positive affect, 2) focused attention, 3) controlled deep breathing, 4) social support, 5) cognitive stimulation, and 6) regular commitment. They also reported that singing helped them to cope with issues affecting psychological wellbeing such as enduring mental health problems, family and relationship problems, physical health issues and disability, and recent bereavement.

Similarly, Sanal and Gorsev (2014) investigated the psychological and physiological effects of choral singing in an experimental group and a control group. They found that choral singing had a positive psychological impact, decreasing negative affect and anxiety levels, but salivary amylase tests showed no significant differences between the levels of physiological stress experienced by the two groups.

A longitudinal study by Linnemann et al. (2017) examined 44 amateur student choristers' current mood, experiences of stress, and the quantity and quality of their social contact within the choir over 13 choir sessions. They found that singing in a choir has beneficial effects on mood and stress although these benefits fluctuated depending on the type of choral sessions attended. They also found that the benefits of singing were not associated with social relationships formed within a choir.

More recently Moss et al. (2018) carried out a mixed-methods study with a large international sample of 1,779 choristers to explore the perceived benefits of singing for health. They found differences within different groups of people: women experienced significantly higher levels of physical, social and emotional benefits compared to men, and professional singers experienced

significantly higher levels of physical, social and spiritual benefits compared to amateur singers. Respondents categorised the perceived health benefits of singing as follows: 1) social connections, 2) physical and physiological benefits, 3) cognitive stimulation, 4) mental health, 5) enjoyment and 6) transcendence. Moss et al.'s comparison of amateur and professional singers is similar to the research reported in the present thesis insofar as it too compares groups of amateur and professional musicians, and university and conservatoire music students. The use of the terms 'amateur' and 'professional' without defining them was cited by the authors as a limitation of their research as respondents could interpret them as they liked. Participation bias, observed in many self-report studies, was another limitation: people who perceive singing in a choir as beneficial to them are more likely to sing in choirs and, when completing a survey, report positive outcomes.

A number of studies have compared the benefits of choral singing to those of other leisure activities: listening to music in isolation and listening in a group (Bailey & Davidson, 2003a), attending church services (Hills & Argyle, 1998a), doing exercise or playing a sport and watching TV soap operas (Hills & Argyle, 1998b), solo singing and playing a team sport (Stewart & Lonsdale, 2016), and solo singing and swimming (Valentine & Evans, 2001). Pearce et al. (2015) conducted a comparison study with individuals who had just started to attend singing lessons (singers) and those who had just started to attend arts or creative writing lessons (non-singers). Pearce et al. used surveys to measure respondents' self-reported closeness to the other class members and affect at three points (first, third and seventh months), before and after the class, for seven months. They found that by the end of the study, singers and non-singers had reached similar levels of closeness to their classmates; at the first point, however, singers reported higher levels of closeness than non-singers, which suggested that group singing influences bonding more quickly than other activities. Singers also experienced higher levels of positive affect than non-singers.

More recently, Stewart and Lonsdale (2016) gathered self-report data from 375 respondents and compared the effects of engaging in choral singing, solo singing and playing a team sport as leisure activities on wellbeing, entitativity (perception of a group as a pure entity abstracted from its attendant individuals), fulfilment of needs and motivation. The results demonstrated that choral singers and team sport players experienced significantly higher levels of psychological wellbeing than solo singers, which suggests that being part of a group generates higher levels of wellbeing. Choral singers scored higher on measures of entitativity than team sport players, suggesting that the former experienced a greater sense of belonging to their group than the latter.

Another study, by Johnson et al. (2017), compared the quality of life (QOL) of older adult choristers to that of a similar sample from the general population who did not sing in a choir but were matched on socio-demographic variables, satisfaction with their health and level of

engagement with hobbies. The results suggested that the choristers had higher physical QOL than older adults in the general population. Some limitations of the research need to be considered when interpreting the findings: the control group data were collected one to two years prior to collecting data from the choristers, the control group might have included people who sang in other choirs as they did not provide information as to their musical involvement, and the sample size was small (*n*=109) leading to potential issues of generalizability.

The beneficial effects of singing on health and wellbeing are nevertheless reported across groups as diverse as amateur singers (e.g. Einarsdottir & Gudmundsdottir, 2016; Judd & Pooley, 2014), older people (e.g. Hillman, 2002; Lamont et al., 2018), homeless men (e.g. Bailey & Davidson, 2002, 2005), adults with chronic mental illness (Dingle et al., 2013; Shakespeare & Whieldon, 2018), people with Alzheimer's and their carers (e.g. Bannan & Montgomery-Smith, 2008) and in workplace choirs (Moss & O'Donoghue, 2019). A series of systematic reviews of the outcomes of singing for the health and wellbeing of people with mental health conditions (Clift et al., 2017; Plumb & Stickley, 2017), respiratory-related health problems (Goldenberg, 2018) and long-term health conditions such as Parkinson's disease, dementia, stroke and cancer (Clift et al., 2018; Williams et al., 2018) has been carried out recently. Overall, the reviews support the claims made for the positive effects of singing on health and wellbeing.

2.2.3 Other ways of actively participating in musical activities

Active participation in music making promotes health and wellbeing in communities of older adults because music can be an important feature in older adults' identity, socialisation, and feelings of wellbeing and competence (Hays & Minichiello, 2005; Perkins & Williamon, 2014; Woody et al., 2019). Coffman and Adamek (1999) surveyed 52 people who were over the age of retirement and members of a voluntary wind band to examine the influence of music participation on their QOL. They reported that maintaining social relationships, having a sense of personal wellbeing and a sense of accomplishment and taking part in inspiring recreational activities all helped enhance their quality of life. The desire to take part in active music making and to socialise were the two main motivating factors of joining the wind band.

In Australia, Hays and Minichiello (2005) also undertook research with 52 adults aged 60 and above using in-depth interviews to explore the meaning, importance and function of music in their day-to-day lives. Interviewees' regular involvement in musical activities included listening to music as well as making music, and volunteering in the field of music such as music administration and concert development or as community radio broadcasters and programmers. They described the emotional and spiritual benefits of these activities, reporting that music helped them to construct

more meaningful lives and allowed them to reminiscence about the past. It helped them monitor their sense of wellbeing and contributed to their physical health and psychological wellbeing.

Several studies have examined the effects of active music making on health and wellbeing by comparing those who engaged in music making to control groups that did not participate in musical activities or who engaged in a different activity. For example, an early intervention study was conducted by Vanderark et al. (1983) to investigate the potentially beneficial effects of music participation on adults aged between 60 and 95 living in a nursing home. The intervention group consisted of 20 participants; they received two 45-minute music programmes each week in which they took part in a variety of musical activities such as singing and playing instruments. The control group consisted of 23 residents in a different nursing home who did not engage in music making. The intervention group reported higher levels of satisfaction with life, a more positive attitude to music and a clearer self-concept in music than the control group.

Hallam et al.'s *Music for Life* project (2009–2011) explored the role of music in older people's lives compared with activities other than music such as craft, yoga and language lessons. Data were collected from 500 participants between the ages of 50 and 98 via questionnaires, focus groups, interviews and observations. According to Hallam and Creech (2016), the music group scored higher than the non-music group on measures of wellbeing and perceived cognitive, health and emotional benefits. The research was limited to establishing differences between the music and non-music groups, however, rather than exploring potential reasons for the differences.

Lamont and Ranaweera (2019) compared the effects of amateur music making (*n*=122) and amateur hand knitting (*n*=835). Hand-knitters scored significantly higher on the general happiness scale than amateur musicians. Despite the differences between the activities, no significant differences were found between musicians and knitters in terms of their subjective wellbeing, and both groups reported largely similar physical, psychological and social benefits. Although further research is needed to investigate differences between the two activities, the lack of differences in subjective wellbeing between the two groups could be interpreted as suggesting that engaging in creative activities, regardless of whether they involve music, art or crafts, can make a positive contribution to subjective wellbeing.

The next two sub-sections discuss the effects of music making in early years, primary and secondary education, and as the result of lifelong musical engagement.

2.2.4 Music in early years, primary and secondary education

Williams et al. (2015) conducted a longitudinal study with 3,031 Australian children investigating the associations between taking part in group music activities between the ages of 2 and 3 and

subsequent development, observed when the children were between the ages of 4 and 5. Significant positive associations were observed between the frequency of group music activities at an early age and the development of the children's vocabulary, numeracy, attentional and emotional regulation, and prosocial skills two years later.

The positive benefits of participating in music in the context of general school education have been recognised and extended to other contexts. For example, the *Sing Up* project (2007–2010) promoted singing for 9,979 children in 177 primary schools in England. The project evaluation for 2007–2010 (Welch et al., 2010) gathered data from 9,979 children and involved reports on individual singing assessments and questionnaires on attitudes towards singing, self-conception and social inclusion. They found that participating in the project improved children's singing abilities, created a positive attitude towards singing in school environments and helped children develop a positive self-image. In 2017, ten years later, a Sing Up Foundation was established to create opportunities for children and young people to participate in group singing activities that promote the enhancement of their psychological health and wellbeing.

The *Every Child a Musician* project, which has been running since 2010 and was funded by the London Borough of Newham, provides free music lessons and musical instruments for children in Newham primary schools. The evaluation carried out in 2011–2012 (Welch et al., 2013) found that pupils, instrumental tutors and parents perceived the process of learning an instrument to be a positive experience, although improvement was needed in several areas including logistics, staff, resources, timetabling and pupils' progress. In addition, comparison of music tutors' reports of students with data from Key Stage 2 assessments at two time points during the year showed a positive relationship between learning an instrument and other academic learning such as reading, writing and mathematics.

Hallam (2010) and Hallam and Council (2015) conducted an extensive review of over 600 empirical studies investigating the impact of active musical engagement on children's and young people's brain function. The findings confirmed that active musical engagement has a positive impact on language, numeracy and literacy skills, intellectual development, general attainment and creativity, personal and social development, and physical development, health and wellbeing. While Hallam (2010) argues that experiencing enjoyment and success while participating in music is vital to maximise and maintain social and personal benefits, she subsequently reported that elements such as the quality of teaching, the age at which music starts to be learned, the length and intensity of musical activity, the child's sex and individual differences in musical experiences in the early years, learning capacity and motivation, for example, can affect outcomes both positively and negatively (Hallam & Council, 2015).

Lee et al. (2017) investigated 17 web-based case studies that were described as successful music programmes in Australia to understand how to invest in music making to promote wellbeing in schools. They found that the key element was the opportunity to make social connections through music, for example with students, teachers, parents and the community. Further, engaging in music programmes improved students' skills and abilities and enhanced the psychological wellbeing of the students and the community. A 'give and take' partnership was apparent, which benefited both parties. For example, business leaders from the local community were willing to provide the students with instruments and a performance space, and the students in turn provided entertainment for the community.

2.2.5 Lifelong musical engagement

Coffman (2002) conducted a review of the literature on adult music participation and suggests three types of motivation for continuous engagement in music making throughout adulthood: 1) personal motivation, including using music as an outlet for creativity and leisure; 2) musical motivation, such as a love of music and performing; 3) social motivation, centred around seeking companionship and belonging to a group. Continuous musical engagement in various forms, such as amateur music making in adulthood, has been associated with the development of a strong musical identity (Hargreaves et al., 2002).

Pitts (2009) investigated the impact of home and school circumstances on lifelong musical interest and involvement by analysing the musical life histories of 71 British regular concert goers, amateur performers and music educators. Factors making a lifelong interest in music more likely included the influence of music teachers and parents, the self-motivation of the students themselves and the cultural opportunities open to them.

Lamont (2011) conducted an interview study with amateur adult musicians focusing on their current involvement with musical activities in their daily life and their musical biographies. The interviewees valued music education and the development of their musical identity, and they thought that having a passion for music was key to their lifelong involvement in music making. Lamont suggests that musical journeys are affected by far more than simply talent, motivation, opportunity or continuity and that people can and do come back to music in adulthood. Music education, therefore, should be seen as a lifelong process offering the skills that people feel they need for making music (e.g. reading staff notation) and multiple opportunities to do so in different ways. Similarly, in the United States, Elpus (2018) examined the effects of school-based music education on later engagement with the arts. He found that those who participated in school-based music education programmes were more likely to engage in musical and arts activities in adulthood.

One example of a group shown to engage in music making throughout the lifespan, other than amateur musicians, consists of researchers working in fields such as music psychology and music performance science. Wöllner et al. (2011) surveyed the backgrounds of 103 music researchers, their current levels of musical engagement, music preferences and listening habits, and their research interests. They found that nearly all respondents had studied one or more musical instruments and that a large number of them had taken part in creative musical activities and continued to do so, making music during their leisure time in ways other than those required for their work. They also found associations between the respondents' musical practice and research, suggesting that music research is at least to some extent a practice-informed field. Around 90% of respondents still enjoyed performing music from time to time or more regularly. These studies highlight some of the most important features of lifelong involvement in music: having a music education, developing a passion for music, receiving support from others such as parents, music teachers and friends, and developing a self-identity as a musician.

Based on the published literature reviewed above, it can be argued that the mechanisms underlying the beneficial effects of singing in a choir or playing in an orchestra or an ensemble remain unclear, as these activities involve making music in a group. Are the perceived benefits associated with the activity of music making or with belonging to a social group? If the former, the benefits should be greater than those gained by taking part in a group activity such as playing a team sport, doing yoga in a group or belonging to a knitting club. The findings of recent studies suggest that the social component of musical engagement improves wellbeing. For example, Tarr et al. (2014) reviewed evidence that investigated two mechanisms (self-other merging as a result of inter-personal synchrony and the release of endorphins) proposed to underlie the effect of social bonding in music making and suggested that they are associated with each other.

Similarly, Weinberg and Joseph (2016) used data from telephone interviews carried out with 1,000 participants in a survey of the Australian Unity Wellbeing Index to explore the association between habitual music engagement and subjective wellbeing and found that those who engaged with music in a social context scored higher on many components of subjective wellbeing than those who engaged with music alone. This study was correlational, however, and did not test cause and effect. Although respondents reported that making music benefits their health and wellbeing, Weinberg and Joseph's findings do not explain why or how. Further research in this area is therefore needed to identify the causes of enhanced health and wellbeing in people who engage in music making. A new project (Health, Economic and Social impact of the ARTs [HEartS], Williamon et al., 2018–2021) is attempting to achieve this by investigating the impact of arts and culture on health

and wellbeing from a variety of perspectives via a large-scale study across the UK in partnership with agencies such as Public Health England and Arts Council England.

The literature reviewed above supports the idea that engagement with music in many forms, such as listening, singing and playing instruments, can be used to promote health and wellbeing throughout the lifespan, in childhood, adolescence and adulthood. Many of the studies discussed focus on wellbeing resulting from meaningful engagement with music, in participants who are not professional musicians: examples include research on music in community development and for public health (Clift & Hancox, 2010; Dillon, 2006; Hampshire & Matthijsse, 2010), the impact of music on the development of children and young people (Hallam, 2010, Hallam & Council, 2015; Ladeluca & Sangiorgio, 2009) and health promotion through music in the middle and third ages (Creech et al., 2013; Perkins & Williamon, 2014; Taylor, 2010). Given that music making has beneficial effects on amateur musicians, it is worth finding out how music making at a professional level affects people's lives. Does music making have greater benefits for music students at higher education institutions such as universities and conservatoires and for professional musicians who engage in music making more often and for longer periods of time than most amateurs? What can the published literature tell us about the health and wellbeing of professional musicians? Do they experience higher levels of wellbeing compared to the general population? Or do they face challenges to their health and wellbeing as a result of their music making? If so, what mechanisms are in place to help them cope with those challenges?

While this section has outlined the benefits of music making for amateur and non-musicians, showing that it helps to optimise health and wellbeing in their everyday lives, the next section will discuss the published literature on the health and wellbeing of student and professional musicians.

2.3 Musicians' health and wellbeing

2.3.1 Negative outcomes of music making for student and professional musicians

For non-musicians and amateur musicians, moderate amounts of musical engagement (e.g. for leisure purposes or as an extracurricular activity) can provide relaxation and pleasure and can enhance wellbeing (Hallam & Council, 2015; Hays & Minichiello, 2005; Sanal & Gorsev, 2014), whereas for professional musicians who may practise their instruments for several hours a day and perform regularly, music making can be a source of negative stress (see review by Ginsborg et al., 2012).

To take students first: Williamon et al. (2009) undertook a three-phase study of the performance-related health and wellbeing of 91 conservatoire students. Phase 1 consisted of an introduction to the study and screening for suitability for the physical health assessment, Phase 2

consisted of an online questionnaire and Phase 3 consisted of the assessment. The authors highlighted four main concerns with the participants' physical health: most 1) failed to meet their target body mass index (BMI) range, the majority having lower rather than higher scores, 2) had lower than average levels of cardiovascular fitness, 3) reported fatigue associated with perfectionism, trait anxiety, health promotion and self-regulated learning, and 4) reported physical pain.

Moving on to professional musicians: Kenny et al. (2014) surveyed the psychological wellbeing of 377 Australian professional orchestral players and identified a pattern of anxiety, depression and behaviours relating to ill-health. The results suggest that, in future, musicians should be informed about occupational health and safety policies and programmes, an argument made by a number of researchers and practitioners since (e.g. Norton, 2016). Help Musicians UK (2014) conducted a survey of over 550 professional musicians and found that their four primary concerns were 1) managing stress resulting from antisocial working hours, 2) money and work insecurity, 3) performance anxiety and 4) repetitive strain injury and hearing problems. Kok et al. (2016) explored the prevalence of musculoskeletal complaints in professional musicians in a systematic review of research including 21 articles reporting on studies involving 5,424 musicians. The findings showed that the occurrence of musculoskeletal symptoms is common among musicians, especially among female instrumentalists. The limitations of the literature reviewed included lack of information such as clear descriptions of the populations being investigated and definitions of musculoskeletal complaints, and insufficient non-classical professional musicians (e.g. pop and jazz) in the sample.

Two studies of professional musicians have been conducted using qualitative methods. Ascenso et al. (2017) used interviews and self-report diaries to explore six professional musicians' health and wellbeing and found they reported the transition from student to professional life the most challenging period in relation to their wellbeing. Pecen et al. (2018) interviewed 15 performers (five pre-elite, three transitioning elite and seven established elite) to explore their experiences of psychological challenges, how they coped with them, and their beliefs about and attitude towards support. The most noticeable challenges reported were associated with abusive teachers and poor teaching, issues on entry to the conservatoire such as trauma, disorders and psychological problems, the varying needs and demands of the music industry, lack of support in learning environments, social comparison and competition, physical injury, mental health issues, identity foreclosure, work–life balance and personal problems. The elite performers reported positive health habits such as maintaining a good physique. They tended to have a broad, philosophical perspective on their career, health and life, and viewed anxiety as positive rather than negative. The limitations of these two studies include the small sample size and participant bias in that all participants in this sample

are accomplished performers who perform to a high standard and showed interest in the subject of performance psychology. The results therefore cannot be generalised to apply to professional music performers.

2.3.2 Comparisons of student, professional, amateur and non-musicians

Several studies have compared the health and wellbeing of student and professional musicians, on the one hand, and amateur and non-musicians, on the other. Bonde et al. (2018) investigated relationships between music and health-related outcomes in adult non-musicians, amateur musicians and professional musicians in Denmark via a self-report questionnaire. They found that musicians with active professional careers experienced a number of health issues, while currently active amateur musicians reported significantly better health than non-musicians and formerly but not currently active amateur musicians. Further, the respondents believed that participating in music is beneficial for a healthy life. Associations were found between engaging in music making in childhood and involvement in music making in adulthood as either amateurs or professionals. More recently, Philippe et al. (2019) used a survey to evaluate the wellbeing of university music students (n=46) and amateur musicians (n=80) in Switzerland. The results showed that amateur musicians scored higher than university music students on measures of overall quality of life, general health and physical health. By contrast, university music students scored higher than amateur musicians for satisfaction with social relationships. The findings of these two studies underline the challenges music making can pose to the health of music students and professional musicians, thereby highlighting the importance for them of engaging in health-promoting behaviours.

While some of the studies reviewed in this chapter used the Kenny Music Performance Anxiety Inventory [K-MPAI], many others used questionnaires that were not designed for musicians and therefore failed to take into account the nature of musicians' practice routines, which can be time-consuming and both physically and psychologically demanding. It is therefore difficult to determine the extent to which musicians' problems are related specifically to music making or to some other aspect(s) of their lives. Although the findings of most of the studies suggest that musicians should incorporate health-promoting behaviours such as relaxation techniques, healthy eating habits and physical exercise in their day-to-day lives, only Ascenso et al. (2017) asked participants to describe their daily routines and discuss their practice schedules and other music-related activities in their diaries. Moreover, most of the questionnaires, including those employed by Williamon et al. (2009) and Kenny et al. (2014), use Likert scales to measure responses to single words (e.g. 'upset', 'strong', 'guilty' or 'scared' in the Positive And Negative Affect Scale [PANAS]) or short statements such as 'as

a child, I often felt sad' in the K-MPAI. These raise many further questions. In the latter case, why did the respondent feel sad? Was it to do with their journey in music?

2.3.3 Positive psychological perspectives on musicians' health and wellbeing

A limited number of studies have investigated musicians' health and wellbeing from the perspective of positive psychology. Croom (2015) carried out a systematic review of the published literature on music and psychological wellbeing using the PERMA model (Seligman, 2011). He reviewed literature reporting each of the PERMA domains separately; for example, he drew upon studies whose findings have been used to suggest that music can be used to influence emotions positively. Taken together, the results of the studies reviewed suggest that people flourish when they engage in music making because these activities reflect the elements of the PERMA model. However, more studies of musical engagement using the PERMA framework needed to be carried out to confirm Croom's findings.

Accordingly, Ascenso et al. (2017) carried out the study described in Section 2.3.1 that uses the PERMA framework to explore the wellbeing of six professional musicians and found that they all experienced all five elements. Ascenso et al. (2018) went on to carry out a more extensive and detailed exploration of this topic in a large-scale study of 601 professional classical musicians. On average they were found to score higher than the general population for three of the five PERMA domains (positive emotion, relationship and meaning) and not below the general population for the others (engagement and accomplishment). Meaning was the highest-rated domain, underlining its significance for the wellbeing of professional musicians. These three studies (Ascenso et al., 2017, 2018; Croom, 2015) that have looked into musicians' health and wellbeing through the lens of positive psychology suggest that musicians lead flourishing lives, and that further research should consider both the negative and positive outcomes of professional music making.

2.3.4 Coping strategies for health and wellbeing issues encountered by musicians

A range of coping strategies for some of the wellbeing issues encountered by professional and student musicians has been discussed in the literature. Professional and student musicians have been advised to use strategies based on research findings to address the physical and psychological challenges that can be associated with practising and performing; for example, cognitive-behavioural therapies are recommended to overcome performance anxiety (Braden et al., 2015; Osborne et al., 2014). In their review, Matei and Ginsborg (2017) discuss intervention studies designed to help classical musicians deal with music performance anxiety. They underline the complexity of the topic and its measurement, discussing the methodological limitations of the studies including their design, the participants recruited, the characteristics of each intervention and the outcome measures used.

For example, some studies were conducted over a short period with small sample sizes and without the inclusion of control groups. Other strategies for managing music performance anxiety include teaching performance psychology skills to conservatoire students, such as cognitive restructuring, goal setting, relaxation techniques, imagery and visualisation techniques, exposure therapy, mindfulness, virtual reality exposure training and acceptance commitment therapy (Bissonnette et al., 2015; Brugués, 2011-part 2; Juncos et al., 2017; McGinnis & Milling, 2005; Steyn et al., 2016). The use of beta-blockers has been recommended to reduce music performance anxiety, but they should be taken with caution due to the increase in salivation they can cause, which interferes with the performance of singers and wind players (Brugués, 2011).

More recent research, such as the Better Practice strand of Musical Impact (2014–2017), has focused on enhancing the health and wellbeing of music performance students by introducing a new curriculum for health (Matei et al., 2018). Matei et al. examined the effects of this curriculum, a compulsory health education course, on undergraduate conservatoire music students in comparison with a control group of undergraduate conservatoire music students who did not participate in the course. Their findings suggest that it is important to include health education courses in the curricula of higher music education institutions to minimise the negative effects of professional-level music making and to enhance music students' performance by facilitating their physical and mental health and wellbeing.

Spahn et al. (2017) examined the health status and preventative health behaviour of music students at three stages of their university education, at the start of the first and third semesters of their first year, and at the start of the last year, through a survey consisting of five standardised scales: 1) the Epidemiological Questionnaire for musicians (EPI), which examines health-related complaints and preventative activities; 2) the Kiel Modification-Sensitive Symptom List (KASSL), a 50-item questionnaire that examines psychological symptoms; 3) the Giessen Symptom Questionnaire (GPP), which examines 24 specific physical symptoms such as pain and fatigue; 4) the Dispositional Stage Fright Questionnaire (DiPo), which examines general subjective anxiety relating to a public performance; and 5) the Questionnaire on Health Locus of Control (KKG), which examines general attitudes to illness and health locus of control (i.e. the degree to which people believe they are responsible for their health). A large proportion of respondents (29% to the first survey, 42% to the second and 36% to the third) reported playing-related health problems. Although about half of the 288 respondents to the first survey indicated that they engaged in preventative health behaviour, as did three-quarters of the respondents to the second and third questionnaires (142 and 75 respectively), it is difficult to make sense of the results because of the attrition rate on the one hand and the inclusion of new respondents to the second and third surveys on the other.

Finally, Perkins et al. (2017) carried out 20 semi-structured interviews with current and recent conservatoire students to investigate three aspects of UK conservatoire students' health and wellbeing: 1) lifestyle, 2) take-up of support services and 3) experience of the conservatoire environment. The participants reported low awareness of how and where to access support for health and wellbeing, so the researchers recommended that conservatoires should try to raise this awareness by offering health and wellbeing support, integrated into other support services, throughout the course of students' time at the institution. The participants also reported negative stress associated with comparison and competition with other students and the difficulties they experienced in managing their workloads. The researchers therefore suggested investigating the cultures of the conservatoires and finding ways to improve their daily practices and routines to enhance students' health and wellbeing, although they recommended that individuals should also be encouraged to promote their own health.

2.3.5 Passion for music and job orientation as a 'calling' in musicians

Another perspective on musicians' health and wellbeing is to be found in the research on passion for music, experienced by musicians who describe their work as a calling rather than a job. Stebbins (2014) argues that work and leisure lifestyles are distinct but complement each other. Therefore, it can be difficult to distinguish between work and leisure if one pursues a career in what was once a leisure-time activity, such as music. Developing a passion for the activity can make it difficult to separate work and leisure. Another concept illustrating the blurred line between work and leisure for musicians and those in similar professions is when individuals feel that they have a calling or when they make the said activity their Central Life Interest (CLI: Dubin & Champoux, 1977).

2.3.5.1 Passion

According to the Cambridge and Oxford dictionaries, passion can be defined as a powerful feeling, intense desire, strong emotion, or an extreme interest in an activity on which individuals spend time and energy. Vallerand et al. (2003) suggest a dualistic model of passion that differs according to how the activity has been internalised in a person's identity. Harmonious passion is the outcome of autonomous internalisation, while obsessive passion is a result of controlled internalisation. If an individual feels harmonious passion, they engage in the activity freely and willingly purely for the pleasure of it and no internal or external constraints or pressures are attached to it. The activity takes up a substantial but not an overwhelming space in the person's identity, is in harmony with other aspects of their life, and they control it, which has positive consequences. By contrast, obsessive passion occurs through internal and external pressure (e.g.

from teachers, peers, family, or the self). The individual feels compelled to engage in the activity, which takes control of their life. It then creates conflict with other aspects of their life, with negative consequences. Many studies on passion corroborate the notion that harmonious passion contributes to enhanced subjective wellbeing and satisfaction with life (Briki, 2017; Perry et al., 2018; Rousseau & Vallerand 2003, 2008; Vallerand, 2012; Verner-Filion et al., 2017).

Bonneville-Roussy et al. (2011) were the first to examine passion with a population of expert musicians. They carried out a survey of 202 student and professional classical musicians. Variables included passion, achievement goals, deliberate practice, satisfaction with life, and performance index (i.e. how many solo concerts each respondent had given). Harmonious passion was positively associated with high levels of satisfaction with life. More recently, Bonneville-Roussy and Vallerand (2018) surveyed 225 musicians from UK higher music education institutions to measure their passion for music, life satisfaction, sense of mastery and growth, and music-related anxiety. They found that passion is a key element in determining musicians' psychological wellbeing. Harmoniously passionate musicians reported higher levels of wellbeing, whereas obsessively passionate musicians reported lower levels of wellbeing. Further, music performance anxiety was negatively associated with general wellbeing, and experiencing harmonious passion seemed to mitigate the negative effects of anxiety on wellbeing.

The dualistic model of passion has been used in employment contexts, and a wide range of studies have investigated passion for work (Bélanger et al., 2015; Burke et al., 2015; Houlfort et al., 2015; Lajom et al., 2018). For example, Birkeland and Buch (2015) used it to investigate passion in a sample of Norwegian workers. They found that harmonious passion was positively associated with satisfaction with life and negatively associated with burnout. By contrast, obsessive passion was positively associated with burnout and negatively associated with satisfaction with life.

Satisfying the basic needs of individuals, also known as need satisfaction, has been found to be a determinant of passion. If engaging in a particular activity satisfies a person's needs, it is more likely that the person values that activity (Vallerand et al., 2003). Lalande et al. (2017) investigated two sources of the psychological need satisfaction, that is, passion for the activity and passion for aspects of life other than the chosen activity, to determine what constitutes harmonious and obsessive passion. Four studies were conducted with individuals who had a passion for music, basketball and their work, and with those who had a passion for a range of different activities (*n*=5,648). Those who were obsessively passionate about an activity did not have their needs satisfied outside the passionate activity, for example in their day-to-day lives, so they sought to satisfy their needs via the activity. Further, it was found that obsessive passion led to negative outcomes (lower levels of satisfaction with life, higher levels of negative affect and burnout) while

harmonious passion led to positive outcomes (higher levels of satisfaction with life and vitality, and lower levels of negative affect).

Similarly, Verner-Filion and Vallerand (2018) conducted a longitudinal study to investigate the role of passion and basic need satisfaction in a group of 91 young elite soccer players in relation to their optimal functioning. The results showed that harmonious passion was associated with increased psychological wellbeing and increased quality of performance over time. In comparison, obsessive passion led to an increased negative effect on optimal functioning and a decrease in satisfaction with athletic performance, which had a negative impact on players' psychological wellbeing. To summarise, the published literature in a variety of fields, including music, shows that having passion for an activity can facilitate positive outcomes if it is harmonious but that obsessive passion can result in negative outcomes.

2.3.5.2 Calling

A calling is a life role that is motivated by serving others, such as one's family, society or a God, brings meaning to life, and fulfils an individual's purpose in life (Dik & Duffy, 2009; Dik et al., 2009). Dubin (1992) describes this as a Central Life Interest (CLI): "that portion of a person's total life in which energies are invested in both physical/intellectual activities and in positive emotional states" (p. 117). It emerges from positive emotional states, can be either work or a serious leisure activity and is usually related to a key role in life. In the Work-Life Questionnaire (Wrzesniewski et al., 1997) used in the survey in this thesis (see Chapter 5), the character described as Ms C sees her work as a calling or a CLI:

> Ms. C's work is one of the most important parts of her life. She is very pleased that she is in this line of work. Because what she does for a living is a vital part of who she is, it is one of the first things she tells people about herself. She tends to take her work home with her and on vacations, too. The majority of her friends are from her place of employment, and she belongs to several organizations and clubs pertaining to her work. Ms. C feels good about her work because she loves it, and because she thinks it makes the world a better place. She would encourage her friends and children to enter her line of work. Ms. C would be pretty upset if she was forced to stop working, and she is not particularly looking forward to retirement.

These characteristics are typical of amateur or professional musicians and athletes who dedicate themselves to training and developing their skills and can thus be described as seeing their role as a calling or CLI. They are equally typical of homemakers, teachers, gardeners and shopkeepers, for example, who also see their role as a calling and fulfil it with passion and dedication.

Research suggests that it is important for people to feel they have a calling when making career choices and decisions. Duffy and Sedlacek (2007) surveyed 3,091 first-year university students and found that those who described their intended careers as a calling were more decisive about it, felt

clearer and more comfortable with their choice, believing it the right one for them. In a subsequent survey by the same authors of more than 5,000 first-year university students, 44% reported that it was mostly or totally true that their chosen career was a calling and 28% were searching for a calling in their career (Duffy & Sedlacek, 2010). Similarly, Hunter et al. (2010) found that 68% of the college students in their sample considered a calling to be relevant when choosing a career.

Among university students, having a calling has been found to be associated with higher levels of maturity in making decisions not only regarding careers but also wellbeing, for example increased academic satisfaction, feeling that life has meaning, and satisfaction with life (Duffy et al., 2011; Duffy & Sedlacek, 2010). Similarly, in research carried out with samples of employed people, having a calling has been linked to positive work-related expectations and outcomes, having intrinsic motivation for work, having a positive attitude to work, and increased enjoyment of work (Dik et al., 2008; Steger et al., 2010). Duffy et al. (2011) examined associations between having a calling, vocational development, and wellbeing in a sample of medical students at two time points, 1) prior to starting their first and 2) third year of studies. At time point 1) having a calling was moderately associated with positive vocational development and the feeling that life has meaning. At time point 2), students experienced higher levels of vocational development and lower levels of calling and satisfaction with life than at time point 1). Having higher levels of vocational development and feeling that life has meaning at time point 1) significantly predicted having a calling at time point 2).

Bott and Duffy (2015) conducted a two-wave longitudinal study over a period of six months with a sample of undergraduate students to investigate the relationships between possible predictors of having a calling for a particular career. Successful predictors were found to be searching for meaning in life and taking the initiative to improve one's own self. Ahn et al. (2017) carried out in-depth interviews with eight participants in the United States who had felt compelled by a calling to undergo a career transition. The interviewees reported higher levels of personal wellbeing and satisfaction with work in their new careers than in their previous careers. It was important to all of them to finding purpose and meaning in their work.

Over the past ten years or so, having a calling for a particular type of work has come to be seen as a double-edged sword as it can have negative as well as positive outcomes. For example, Bunderson and Thompson (2009) investigated the meaning of work for zookeepers at 157 zoos in the United States and Canada through a qualitative evaluation and survey. Those who described their work as a calling found it fulfilling and meaningful, but also found their sense of moral duty to maintain high standards in their workplace meant compromising on their personal time, pay, physical comfort and wellbeing. Clinton et al. (2017) also make the point that people who experience a calling may be motivated to work long hours, thereby reducing their psychological detachment

from work at other times, resulting in less recovery time. This could affect the quantity and quality of their sleep, and their energy levels, and thus more broadly their health and wellbeing. Similar findings were obtained by Hirschi et al. (2019) who found that having a calling was associated with both positive affect at work and increased workaholism.

A seven-year, four-wave longitudinal study with 450 amateur musicians was conducted by Dobrow (2013) to explore the dynamics of having a calling over time. Ongoing behavioural involvement such as enjoying practising and being involved in musical activities and social encouragement such as parental involvement and social relationships with other musicians predicted the development of a sense of calling for music, unlike personal attributes such as ability and demographic characteristics. Those who were musicians who were behaviourally involved and had higher levels of social encouragement experienced greater levels of calling early on, but this declined over time. Dobrow Riza and Heller (2015) conducted an 11-year, five-wave longitudinal study with 450 amateur high school musicians to investigate whether adolescents who felt a calling early on in their life in relation to a particular career pursued that career in adulthood, and the facilitating roles of perceived and actual abilities in young adulthood. Those who saw themselves as having musical ability experienced a calling early in life and went on to pursue music professionally regardless of their actual musical ability. Similarly, those who experienced a stronger calling in adolescence were more likely to study for an undergraduate degree in music and be involved in music professionally in adulthood. More recently, Robinson (2019) reported a quantitative study with 129 professional musicians investigating the effects of coaching and whether experiencing a sense of a calling has an impact on career satisfaction. Coaching was found to be positively associated with career satisfaction and career success but there was no association between the feeling that a calling had been fulfilled and career satisfaction.

The literature reviewed above sets out some of the challenges encountered by student and professional musicians and suggests the coping strategies they could use. At the end of Section 2.2.5 it was asked whether the health and wellbeing of student and professional musicians might be even better than that of amateur and non-musicians, given that students and professionals spend more time making music. The literature suggests, however, that excessive music making can present physical and psychological challenges. As Croom (2015) observes, “not just any kind and any amount of music practice and participation is optimal for psychological wellbeing” (p. 58). Non-musicians use music and amateur musicians engage in music making as leisure activities, and the effect is to improve their psychological wellbeing. Professional and student musicians do not have the choice of making music in moderation since they often have to practise several hours a day and perform regularly. Research on musicians’ quality of life and the potentially positive effects of music making

on their physiological and psychological health is lacking in the published literature. It is therefore important to understand how musicians experience wellbeing in their day-to-day lives when they are required to engage in music making more than is good for them.

2.4 Leisure

The first part of this section consists of a discussion as to how leisure is conceptualised and characterised and describes a possible route to professional-level music making. The second part consists of a review of the literature on enhancing health and wellbeing through engaging in leisure activities.

2.4.1 How leisure is conceptualised and characterised

Conceptualising leisure is problematic because people's leisure lifestyles are complex (Haywood et al., 2019; Shaw, 2009). Haywood et al. (2019) identified four recurring themes, as follows. 1) *Leisure as residual or unobligated time* is the time left over after work and other obligations that can be used at the individual's discretion. This leisure time is easy to calculate for individuals in paid employment, especially in industrialised societies where work dominates the routine of daily life, but it is difficult to calculate for people who are unemployed or engaged in unpaid work, such as homemakers. 2) *Leisure as activities* refers to the activities that people consider enjoyable, interesting and fun, and choose to engage in, such as sports, arts and crafts, dancing, going out for a meal and gardening. A key feature of leisure activities is that they are chosen freely and are pursued for their own sake rather than because they are obligatory as they would be if required by an employer. Although leisure as an activity is easy to recognise and is the norm, it is difficult to classify certain activities such as volunteering, religious activities and DIY. Researchers have also found it difficult to calculate the extent to which certain groups such as athletes and artists engage in leisure activities. 3) *Leisure as functional* refers to leisure activities that fulfil certain purposes for the individual and the society they are living in. It can, however, be difficult to distinguish between functional leisure activities and other activities; for example, it is unclear what the difference is between an individual developing their interests in some way and using their leisure time to gain new experiences that would be unavailable to them through work. 4) *Leisure as freedom* identifies leisure as 'freedom', as 'qualitative' and 'intrinsically rewarding'. It focuses on the individual's perception of the quality of the leisure experience. This type of leisure is also difficult to quantify as people have different motivations for engaging in activities and it is hard to distinguish leisure from work and other obligations. Iso-Ahola (1980) argues that the key characteristics of leisure are freedom of choice and intrinsic motivation. According to Shaw (2009), the elements that separate

leisure from non-leisure and can therefore be used to define it are a combination of three or more of the following: enjoyment, perceived freedom, relaxation, intrinsic motivation and a lack of evaluation.

The Serious Leisure Perspective (SLP) is a theoretical framework derived from a study of amateur musicians (Stebbins, 1978) and is now one of the main analytical frameworks in the field of leisure studies (Stebbins, 1997, 2007, 2014). It combines three main forms of leisure: 1) casual leisure, 2) project-based leisure and 3) serious pursuits. The framework demonstrates the similarities between, and the distinctive features of, these three forms of leisure and the interrelationships between them, and can be used to classify and explain all leisure activities (see Figure 2.1). It is useful for looking at different leisure activities and understanding how individuals experience them. Stebbins (2010) distinguishes between casual and serious leisure. Casual leisure is a short-lived activity that provides instant pleasure, includes elements of fun and does not require any special training. Stebbins found eight types of casual leisure, namely play, relaxation, passive entertainment, active entertainment, sociable conversation, sensory stimulation, casual volunteering and pleasurable aerobic activity. A common feature of all casual leisure activities is that they are pursued for hedonic purposes.

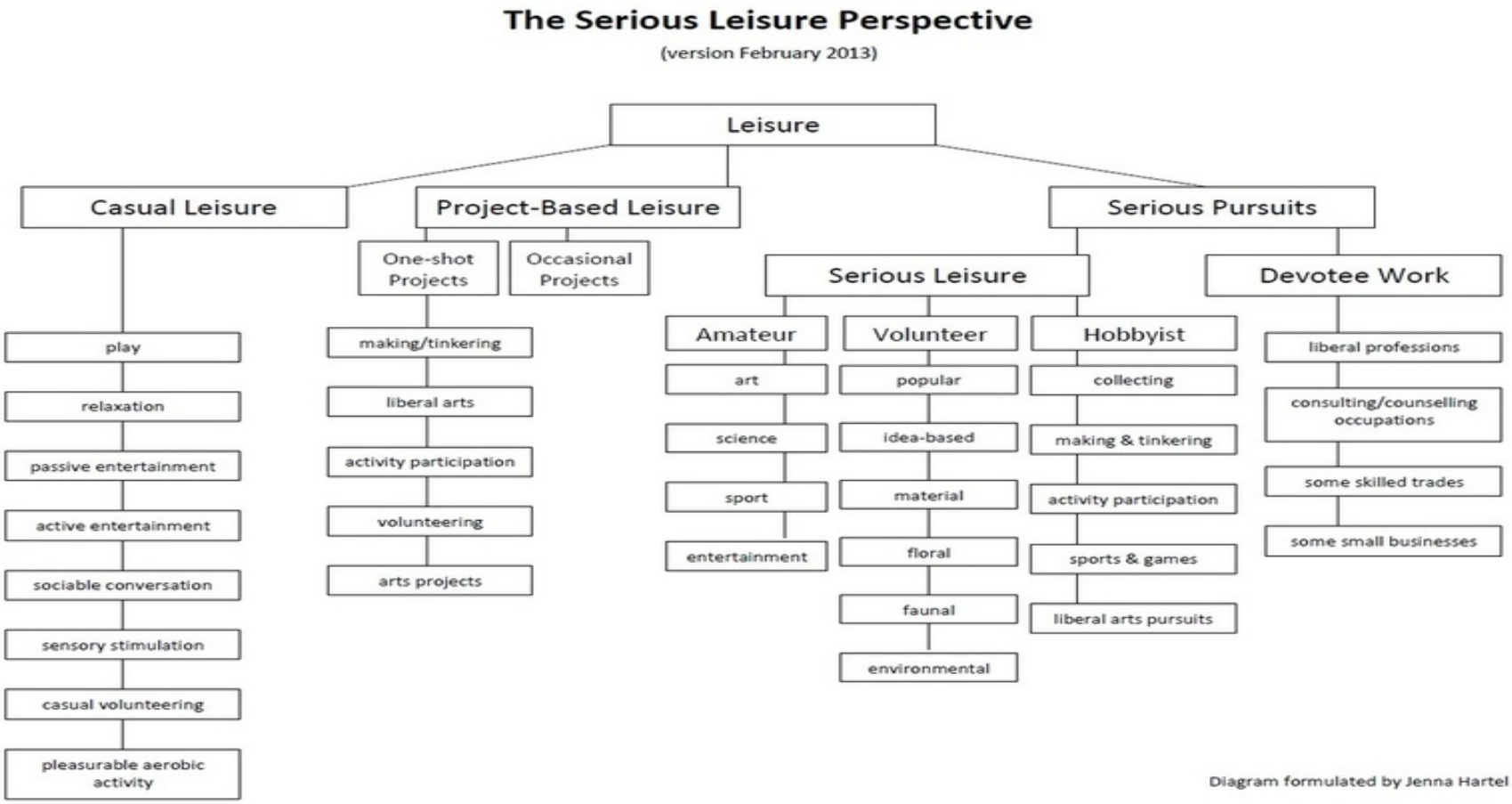

Figure 2.1: *The Serious Leisure Perspective, website: www.seriousleisure.net.*

According to Stebbins (2007, pp. 13-15) serious leisure is motivated by ten important rewards categorised in two ways: 1) *personal rewards*: personal enrichment, self-actualisation, self-expression, self-image, self-gratification, recreation and financial return, and 2) *social rewards*: social attraction, group accomplishment and contribution to the maintenance and development of the group. Stebbins (2010) also reports six qualities of serious leisure: 1) the need to persevere through hardships and stick with the activity "through thick and thin" (p. 20), 2) finding a career in the serious leisure role that has its own phases of achievement and crossroads, 3) the need for substantial personal effort which is based on "specially acquired knowledge, training, experience, or skill, and indeed, all four at times" (p. 20), 4) durable benefits or outcomes of engaging in the activity, such as learning a new skill, 5) a unique ethos that develops through the social interactions with other participants by engaging in the activity and 6) the development of a strong identity with the chosen leisure activity. According to Stebbins (1992), three groups participate in serious leisure activities: amateurs, hobbyists and volunteers. Amateurs are members of a professional-amateur-public (PAP) system of social relations and have certain attitudes that distinguish them from professionals and publics (i.e. groups of individuals with a common interest that makes active demands on both amateurs and professionals). Professionals and amateurs share similar features, such as serving publics and expecting publics to support and appreciate their involvement in the activity. Amateurs therefore do not just serve themselves; they engage in public relations even if only in a small way, such as with close friends, family or fellow amateur musicians. Hobbyists are defined as being outside the PAP system; they exhibit similar levels of dedication to amateurs but they are not at the same level as professionals. The activities of hobbyists are usually carried out alone (e.g. collecting stamps). Stebbins calls those who take part in an activity for a short time to a limited degree and with no aims for advancement "dabblers" (pp. 10, 42) or "dilettantes" (p. 10). Gates (1991) defines those who expend more effort and time than dabblers as "recreationists" (p. 14).

Stebbins (2013) argues that the route to professionalism in music is through 'dabbling' or making music as a novice, then as a neophyte amateur. Music then becomes a casual leisure interest (during these three stages, the purpose of music making is hedonism or "pure pleasure and enjoyment" [p. 145]) and finally a serious leisure interest before the musician becomes a professional. He underlines the importance of dabbling as a possible path that leads to professional music making. Juniu et al. (1996) investigated the extent to which amateur (n=40) and professional musicians (n=34) perceived rehearsals and performances as leisure activities and/or work by looking at their intrinsic and extrinsic motivations and their perceptions of choice. Amateur musicians were more likely to perceive rehearsals and performances as leisure activities while professional

musicians were more likely to view them as work. Amateur musicians who perceived rehearsals and performances as leisure activities were intrinsically motivated (e.g. by fun, enjoyment, satisfaction), whereas professional musicians were primarily extrinsically motivated (e.g. by remuneration) and reported features such as obligation and responsibility that were connected to their music making. Both groups gained pleasure from their engagement with music making in both work and leisure situations.

A longitudinal study by Scott and Willits (1998) examined the association between participating in leisure activities such as socialising, creative or artistic or intellectual pursuits, sports and membership of formal organisations in adolescence and subsequent involvement in similar activities in adulthood. Respondents to a series of surveys had been 2,806 high school students in 1947, were in their 50s by 1984 and in their 60s by 1992. The results reported in 1998 from 1,215 completed surveys showed that people engaged in kinds of leisure activity in adolescence and later life.

2.4.2 Enhancing health and wellbeing through leisure activities

In contemporary society, work-life balance has come to be considered a key aspect of a healthy life (Haworth & Lewis, 2005) and engaging in physical and non-physical leisure activities has been shown to improve wellbeing and quality of life (Iso-Aloha & Mannell, 2004). People's choice of leisure activities can have an impact on their health and wellbeing (Haworth & Lewis, 2005). For example, activities such as gambling and substance abuse can have negative consequences for health and wellbeing (Cook et al., 2015), whereas exercise and creative activities can have positive effects on health and wellbeing (Henderson & Ainsworth, 2002). The flexible nature of leisure compared to other domains in life allows satisfaction with leisure activities to enhance wellbeing across many phases of life (Kuykendall et al., 2018). The positive effects of satisfaction with leisure activities on wellbeing have been documented in a wide range of studies using cross-sectional (e.g. Kuykendall et al. 2015), longitudinal (e.g. Crawford et al., 1991) and experimental methods (e.g. Hahn et al., 2011). Psychological need fulfilment has been found to be one of the main mechanisms whereby leisure promotes satisfaction and facilitates subjective wellbeing.

Drawing on a number of needs-based theories, Newman et al. (2014) proposed the DRAMMA model, the letters in its name standing for *Detachment-Recovery* (DR), *Autonomy* (A), *Meaning* (M), *Mastery* (M) and *Affiliation* (A), to explain the distinctive needs that can be fulfilled by engaging in leisure activities and that can lead to personal satisfaction and the promotion of subjective wellbeing. Detachment-Recovery suggests the importance of refraining from work-related activities during leisure time to recover from work-related demands and stress. Not having detachment-recovery periods can have a negative impact on subjective wellbeing (Fritz et al., 2010; Siltaloppi et

al., 2009; Sonnentag & Fritz, 2007). Autonomy refers to the freedom of choice that exists when engaging in leisure activities. It is also a key feature of leisure as conceptualised by Iso-Aloha (1999) and Shaw (2009), and individuals who experience greater autonomy report higher levels of wellbeing (Derous & Ryan, 2008; Sonnentag & Fritz, 2007). Mastery refers to the opportunities to acquire and develop skills in people's chosen leisure activities and is a key feature of serious leisure pursuits (Stebbins, 1992). Research on leisure activities has found that engaging in leisure activities that promote mastery facilitates wellbeing (Sonnentag & Fritz, 2007; Sonnentag et al., 2008). Meaning refers to leading a purposeful life and feeling that what you do is valuable and worthwhile. Iwasaki (2017) and Petrou et al. (2017) recognise people's motivations for engaging in leisure activities because they want to be involved in making meaning, for example, by engaging in creative leisure activities such as arts and crafts. Affiliation refers to the need to develop social relationships through leisure activities. Social leisure activities have been found to facilitate wellbeing (Fritz & Sonnentag, 2005; Reyes-Garcia et al., 2009; Sonnentag et al., 2008). It is important to note that four out of the five components of the DRAMMA model (Autonomy, Meaning, Mastery and Affiliation) are also used in theoretical models of wellbeing (e.g. Ryan & Deci, 2000; Seligman, 2011).

From the perspective of leisure studies, there is a distinction between participating in structured and unstructured activities (Fletcher et al., 2003; Mahoney & Stattin, 2000; Sener et al., 2008). Structured activities aim to achieve specific social or behavioural goals and are generally organised around specific time schedules, locations and adult supervision when designed for children, such as sports clubs, music programmes or lessons and scouting activities. Unstructured activities are engaged in more freely and do not involve specific goals or have specified time schedules or locations; examples include socialising with friends or relatives, watching television and engaging in spontaneous play activities. Studies of children's leisure have found that engaging in highly structured rather than unstructured leisure activities is related to low levels of antisocial behaviour, improved grades over time, higher test scores and greater levels of self-esteem (Darling, 2005; Mahoney & Stattin, 2000; Sener et al., 2008). Trainor et al. (2010) examined the association between wellbeing and leisure via a survey of 947 adolescents that measured respondents' personality traits and their participation in social, non-social and unstructured leisure activities. Engagement in unstructured leisure activities was linked with poorer psychological wellbeing and higher levels of substance abuse. More recently, Badura et al. (2018) surveyed a large sample of adolescents (*n*=6,396) aged 13-15 to investigate relationships between participation in certain unstructured activities (e.g. going to shopping malls for fun and meeting friends after 8pm), health-risk behaviours (e.g. regular smoking, consumption of alcohol and engaging in early sexual activity) and academic achievement. The researchers also examined relationships between participation in

leisure activities, health-risk behaviours and academic achievement. Regular participation in unstructured leisure activities was associated with both health-risk behaviours and low academic achievement, and those who participated only in unstructured leisure activities were more likely to report health-risk behaviours and low academic achievement. Participating in structured as well as unstructured leisure activities buffered respondents against early sexual activity but not the other reported negative outcomes of unstructured activities.

Compared with adolescents participating in unstructured leisure activities, adolescents participating in structured leisure activities experience a range of feelings including a sense of achievement that can have a positive impact on their development and health: intrinsic motivation, accomplishment gained through coping with challenges and the development of self-identity. They are also likely to develop positive social relationships (Farb & Matjasko, 2012; Hansen et al., 2003). In comparison with adolescents who do not participate in structured leisure activities, those who do, report better health (Badura et al., 2015; Leversen et al., 2012), better academic performance (Badura et al., 2016; Balyer & Gundus, 2012) and lower rates of health-risk behaviours (Badura et al., 2017; Takakura, 2015). Coutinho et al. (2016) investigated the development of expertise in 30 skilled and 30 less-skilled volleyball players who took part in structured and unstructured sport activities. The skilled players had had more experience than the less-skilled players in structured sports and, contrary to the findings reported by Badura et al. (2015), attributed the development of their expertise to their having engaged in unstructured sports activities with older peers.

Research in the field of leisure studies shows that leisure can be an important means of managing stress and optimising good health (Iwasaki et al., 2001). It can contribute to subjective wellbeing by creating positive emotions and helping individuals to build social relationships and acquire additional skills and knowledge (Brajša-Žganec et al., 2011). Stebbins (2014) argues that if people achieve an optimal leisure lifestyle through engaging in leisure activities that independently and in combination help them realise their potential and improve their QOL, they can benefit from enhanced wellbeing. Engaging in leisure activities to enhance wellbeing has been investigated in a variety of areas (for example, with people who are employed, married or in other family relationships, and older adults). Crawford et al. (1991) conducted a 13-year longitudinal study to investigate the effects of leisure experiences on marital satisfaction and found a bi-directional relationship: leisure patterns influenced marital satisfaction and *vice versa*. Hecht and Boies (2009) found that volunteering was associated with increased wellbeing and job satisfaction. Siegenthaler and O'Dell (2010) examined the role of interdependence in dyadic relationships in families (spouses, siblings, parents and children) by surveying 272 respondents to understand their perceptions of leisure. Respondents answered questions about their attitude towards and satisfaction with leisure

activities and the extent to which they felt free in their chosen leisure activities. The results showed that although individual knowledge and interest varied, members of the same family experienced a similar degree of enjoyment and sense of control in relation to their leisure activities. Further, a two-week diary study conducted by Mojza et al. (2011) with 105 Canadian university employees showed that the amount of time participants spent volunteering during their leisure time was positively associated with their psychological detachment from work, mastery experiences and satisfaction with needs in the evening.

In the field of gerontology, an engaged lifestyle is viewed as an important component of successful ageing (Fredriksen-Goldsen et al., 2014; Hamer et al., 2014). Leisure engagement is measured by the frequency and amount of time people spend in leisure activities outside their obligated work time (Kuykendall et al., 2015) and leisure satisfaction is their perception and experience of positive emotions as the result of participating in leisure activities (Beard & Ragheb, 1980). Adams et al. (2011) carried out a systematic review of literature published between 1995 and 2005 on social and leisure activity and its contribution to wellbeing in later life, finding that older adults who participate actively in social and leisure activities report positive effects on their wellbeing. Although positive associations have been found between employees' leisure satisfaction and satisfaction with life, Kuykendall et al.'s (2015) meta-analysis comparing the effects of leisure engagement and leisure satisfaction on wellbeing in a variety of cross-sectional studies found that they were more strongly associated with subjective wellbeing for retired people rather than workers. Zhang et al. (2017) explored the relationship between participating in leisure and subjective wellbeing by surveying a large sample of adults (*n*=2,884) over the age of 60. They found that participating in leisure activities is positively associated with subjective wellbeing and could be used to a greater degree to promote healthy ageing. This can be linked to more recent research by Drinkwater et al. (2019) who discuss the use of social prescribing initiatives (i.e. non-medical interventions) to improve the health and wellbeing of individuals.

Several studies have investigated associations between engaging in leisure activities and wellbeing throughout the lifespan. In a study of 1,399 adults aged between 19 and 89, Pressman et al. (2009) analysed self-reports and found positive associations between the frequency of engaging in enjoyable leisure activities and wellbeing that underline the value of engaging in a variety of leisure activities in adulthood. Similarly, Paggi et al. (2016) examined associations between participation in leisure activities and health and wellbeing in 259 adults aged 18-81. The results showed that older people are less likely to engage in certain leisure activities as they develop limitations to their physical health. Nevertheless, the higher the level of participation the more beneficial were the effects on respondents' health and wellbeing. These findings highlight the

importance for successful ageing of engaging in leisure activities in adulthood. Longitudinal studies have also supported the beneficial effects on satisfaction in later life of engaging in leisure activities (Kahana et al., 2013; Menec, 2003; Menec & Chipperfield, 1997; Van Willigen, 2000).

An absence of leisure time can have negative consequences for wellbeing (de Jonge et al., 2000; Schaufeli et al., 2008). Increasingly, people tend to work even during non-work hours, for example by responding to work emails, and spend less time engaging in leisure activities (Sonnentag, 2012). More jobs are sedentary than they used to be before the advent of technology (Church et al., 2011) and working adults tend to spend their leisure time on passive pursuits such as watching television. Engaging in physical activity is known to improve mood through increasing body temperature and levels of norepinephrine, serotonin and dopamine in the brain, all of which are associated with feelings of happiness (Mathew & Paulose, 2011). Physical activity can also reduce anxiety and depression in clinical (Cooney et al., 2013; Rosenbaum et al., 2014) and non-clinical populations (Rebar et al., 2015). A systematic review conducted by Wiese et al. (2018) suggests that engaging in physical leisure activities can optimise subjective wellbeing. Schulz et al. (2018) conducted an online survey of 402 adults, investigating the role of interest in leisure activities and leisure engagement in subjective wellbeing. Respondents reported their interests and the frequency of engagement in their chosen leisure activities and completed measures of physical, cognitive and affective wellbeing. According to the results, leisure engagement was more strongly associated with all dimensions of wellbeing than interest in leisure. Yet too much leisure engagement resulted in lower levels of wellbeing. A high level of interest in leisure activities, however, was associated with higher levels of wellbeing, highlighting the importance of intrinsic motivation to engage in leisure activities to the facilitation of wellbeing.

A survey of leisure time in the UK carried out in 2015 (Office for National Statistics [ONS], 2017) showed that time spent on leisure was lowest for those aged 25 to 34 but increased with age. Leisure time was highest for those aged 65 and over; this group spent 50% more time on leisure than 25-to-34-year-olds. It was also found that people in full-time employment spent the least amount of time on leisure yet enjoyed it most. Studies of leisure time suggest that the enjoyment of leisure increases and peaks but then diminishes after a certain period of time; the longer the period of leisure the less enjoyment is experienced (Gershuny, 2011; ONS, 2017). Enjoyment of leisure is also determined by the type of leisure activity engaged in; for example, in the study carried out by Gershuny (2011), indoor leisure activities became less enjoyable more quickly than outdoor leisure activities.

The literature reviewed above on leisure and its role in facilitating health and wellbeing suggests that it is plausible that understanding the role of leisure in musicians' lifestyles would give

an insight into how they experience wellbeing. It is therefore worth investigating the type of leisure activities musicians engage in and the extent to which they find value and meaning in music in comparison with other, non-musical, leisure activities that contribute to their wellbeing such as sports, crafts, gardening and cooking.

2.5 Summary

The first three sections of this chapter consisted of reviews of the published literature on health and wellbeing, the role music plays in promoting health and wellbeing in individuals who engage in music making and/or listening in moderate amounts (e.g. amateur musicians and non-musicians), and the health and wellbeing of student and professional musicians who engage in music making at higher education institutions and at professional levels. The reviews show that music can be beneficial for health and wellbeing but can also have negative outcomes when engaged in excessively; many studies have reported the physical and psychological challenges to health and wellbeing associated with professional-level music making, and only a few studies, using the framework of positive psychology, report that musicians lead more flourishing lives than the general population. Research has also found that engaging in music as a leisure or extracurricular activity can result in many benefits to health and wellbeing, and the notion of leisure and the beneficial effects of engaging in leisure on health and wellbeing was discussed in the fourth section of this chapter.

On the basis of the findings reported in the review of literature on musicians' health and wellbeing, a variety of initiatives has been proposed and implemented to educate musicians on health and to promote health and prevent ill-health so as to minimise the potentially negative outcomes of music making. Nevertheless, musicians' health and wellbeing remain at risk. What is lacking in the literature is a detailed understanding of musicians' lives, for example, their daily or weekly routines and how they spend their time when they are not working. Evidence from leisure studies confirms that engaging in meaningful leisure activities can optimise health and wellbeing and that amateur musicians benefit from a wide range of positive benefits through engaging in music. Yet no research on musicians' health and wellbeing has investigated student and professional musicians' leisure time. An original contribution to knowledge would result from approaching the topic of musicians' health and wellbeing using the positive psychology framework. The present research is the first to investigate full-time (university and conservatoire students and professional musicians) and amateur musicians' leisure time and leisure activities. The aim of the thesis is to address the following research questions:

RQ1a How much leisure time do music students at conservatoires and universities, and amateur and professional musicians, have?

RQ1b How do they choose to spend their leisure time?

RQ2 To what extent do music students at conservatoires and universities, and professional musicians, find music making in their leisure time beneficial for their health and wellbeing?

Chapter 3: Methodology

This chapter provides a broad overview of the methodological approach used in this thesis and of the methods used in each of the studies. The research used a mixed-methods approach, combining quantitative and qualitative psychological research methods. This chapter includes an evaluation of quantitative, qualitative and mixed-methods approaches, an overview of the methodological design and the rationale for the quantitative and qualitative methods used in the present research, followed by a summary of the data analysis techniques that were used and ethical considerations.

3.1 Methodological approaches: quantitative, qualitative and mixed methods

Quantitative methods such as surveys and experiments are used to obtain large amounts of data from large groups of respondents within a given time period, usually to test a hypothesis or to make inferences about a population. Quantitative methods of data collection are commonly used when researchers know what they are looking for beforehand and are examining a specific set of variables, for example, satisfaction with life in a group of adult citizens or to measure the impact of an intervention. Quantitative methods tend to be nomothetic, whereby the focus is on groups of people rather than individuals (Howitt, 2010). On the basis of patterns of the data they provide, supported by evidence in the form of the results of statistical tests of probability, theories can be formulated (McCusker & Gunaydin, 2014), generalisations can be made (Creswell & Plano Clark, 2011) and differences between groups can be established (Bryman, 2016). In general, the philosophical underpinnings of quantitative research tend to be from a post-positivistic paradigm because the aim of the research is to support or disconfirm hypotheses arising from generalisable theories that are informed by realism, idealism and critical realism (Chilisa & Kawulich, 2012).

Qualitative methods such as one-to-one or focus group interviews are used to obtain rich and descriptive data from smaller groups of participants and are generally used to understand people's experiences, attitudes and perceptions. They can be useful in the investigation of a new phenomenon that has not yet been studied in a population of interest. They tend to be idiographic, whereby the focus is on capturing the perspective of the individual (Howitt, 2010). Generalisations cannot be made about the population being researched, although the researchers must provide enough contextual detail to enable the voices of the participants to emerge through the data. In general, the philosophical underpinnings of qualitative research tend to be from a constructivist or interpretative paradigm because the aim of the research is to understand and describe human behaviour in a way that is informed by hermeneutics and phenomenology (Chilisa & Kawulich, 2012).

Neill (2005) discusses the differences between the function and objective of the researcher in the two approaches: in the quantitative approach the researcher is allowed to be more objective

and looks at the data as an 'outsider', whereas in the qualitative approach the researcher works as an 'insider' and is therefore more involved and immersed in the data that is generated. According to McCusker and Gunaydin (2014), quantitative methods aim to answer questions relating to numbers, such as 'how many' or 'how much', while qualitative methods aim to answer questions about the 'what', 'how' or 'why' of a research topic. Howitt (2010) argues that qualitative research involves a bottom-up approach in which themes and concepts emerge from the data, whereas quantitative research entails a top-down approach in which hypotheses are tested to confirm theoretical concepts. Williamon et al. (in preparation) outline key features of quantitative and qualitative approaches: quantitative approaches are characterised by their emphasis on objectivity, patterns and trends, and generalisations; quantitative methods have fixed designs and use a top-down approach. By contrast, qualitative approaches are characterised by their emphasis on individual, lived experiences and on context; qualitative methods have flexible designs and use a bottom-up approach.

The present research used a mixed-methods (also known as multi-strategy) approach that involves using a combination of both quantitative and qualitative methods in a single study (Creswell, 2005). Such research benefits from drawing on the strengths of both quantitative and qualitative approaches and by counterbalancing their limitations. The research reported in this thesis benefited from a mixed-methods approach because quantitative and qualitative methods, on their own, were insufficient to fully understand or address the research question (Creswell & Piano Clark, 2011). A qualitative study was needed, initially, to explore the research topic (i.e. musicians' use of music in their leisure time and the extent to which it contributes to their wellbeing) before a quantitative study, enabling generalisations to be made about the population of musicians, could be carried out by gathering data from a large number of musicians about their leisure time and the extent to which it contributes to their wellbeing. Finally, a qualitative study was used to confirm, explain and explore in further detail the results of the quantitative study. Another reason to apply a mixed-methods approach to the present research was to ensure validity. Williamon et al. (in preparation) argue that multi-strategy methodological approaches can produce more valid findings than those obtained from research using a single approach and outline key features of the multi-strategy methodological approach: pragmatism, the use of a combination of quantitative and qualitative methodologies, and a focus on providing the strongest possible evidence.

3.2 Methodological design

According to Creswell (2014), there are three basic methodological "core designs underlying all mixed-methods studies" (p. 35): 1) exploratory sequential, 2) explanatory sequential, and 3)

convergent. In exploratory sequential designs 1) the research topic is explored first via qualitative data collection and analysis. Next the findings are used to develop a new instrument or intervention and finally the main quantitative study is conducted. In explanatory sequential designs 2) the research topic is investigated first via quantitative data collection and analysis. Then a qualitative study is conducted to expand on, illustrate and explain the quantitative results. In convergent designs 3) quantitative and qualitative data are collected and analysed separately. Williamon et al. (in preparation) outline two strategies used when designing a multi-strategy study, 1) sequential and 2) concurrent. 1) Sequential designs involve two stages of research that can be either exploratory, prioritising qualitative approaches, or explanatory, prioritising quantitative approaches. Alternatively, equal weight can be given to qualitative and quantitative approaches in both stages of the research. 2) Concurrent designs involve the use of quantitative and qualitative approaches simultaneously. In concurrent triangulation designs datasets from research using each of the two approaches are analysed separately and compared. In concurrent embedded designs, the same strategy is used but one of the two approaches is regarded as primary while the other is nested within it. The design of the present research is illustrated in Figure 3.1.

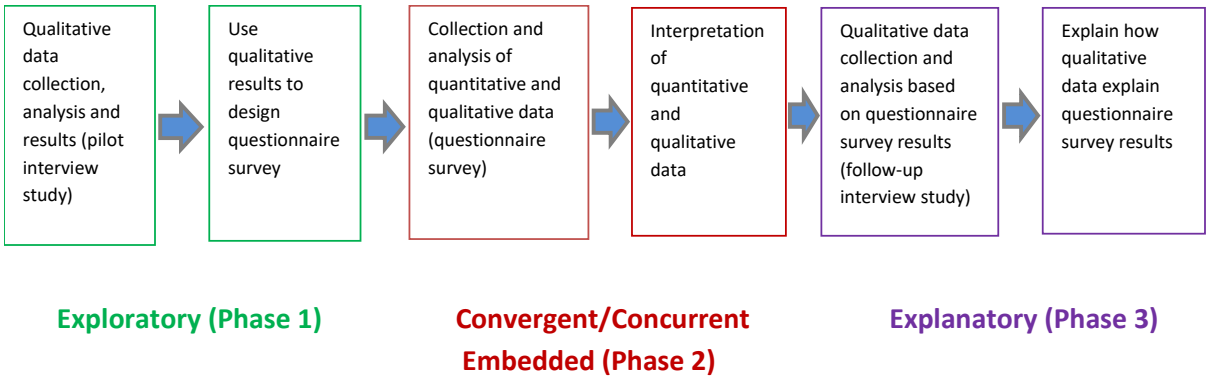

Figure 3.1: Design of the present research.

The first phase of the research reported in this thesis was carried out using an exploratory sequential design, as qualitative research methods have been found to be useful at the initial stage of research using mixed methods to explore the validity of a project (Karger, 1983) or as a 'lead-in' before conducting the main research using quantitative research methodology (Sukamolson, 2010). A preliminary exploration of the topic of musicians' leisure time was therefore undertaken via pilot interviews with a group of student and professional musicians to find out if they had leisure time and thus to check that the project had validity, that is, if it was worth investigating the topic of the benefits to musicians' health and wellbeing of making music in their leisure time. One example of the use of an exploratory sequential design in mixed-methods music and wellbeing research is a

study undertaken by Clift and Hancox (2001). They asked 84 members of a university choral society to respond to open-ended questions about their experiences during choir rehearsals and the benefits they perceived they gained from taking part in the choir. The findings of the qualitative study were then used to design and conduct a quantitative study consisting of a questionnaire administered to 91 members of the same choir. Their responses were analysed using statistical methods. In the present study the findings from the pilot interviews informed the choice of four discrete groups of respondents to the survey reported in Chapter 5 (university music students, conservatoire music students, amateur musicians and professional musicians), the design of the survey, the selection and adaptation where appropriate of the validated questionnaires that comprised the survey, and the development of further questions included in the survey.

The survey represented the second phase of the research, which employed a convergent/concurrent embedded design. It was used to gather quantitative and qualitative data from a large sample of respondents from a population of musicians. The primary approach was the use of quantitative methodology, within which the secondary approach, the qualitative methodology of asking open-ended questions, was nested. The data were analysed and used to explore potential similarities and differences between the four groups of respondents in order to draw generalisable conclusions. The open-ended questions were useful for exploring respondents' personal experiences, particularly when responses were likely to cover a wide range of activities or ideas. Examples of such questions were 'Tell me a little bit more about your leisure activities' and 'Please use the text box below to write a short description of your musical activities'. If closed questions were likely to elicit answers requiring elaboration, respondents were asked to elaborate. For example, the question 'Have your feelings about and views on music making changed since you became a professional musician? (Yes/No)' was followed by the invitation 'If you said "yes", please elaborate in the text box provided'. Where appropriate, the option to respond 'Other' was provided, followed by the invitation 'If you selected other, please specify'. More importantly, open-ended responses were used to gather descriptive and rich data showing how musicians spend their leisure time and how they perceive distinctions between work and leisure. While Perkins and Williamon (2014) employed a concurrent triangulation design rather than a convergent/concurrent embedded design, their study illustrates the use of a strategy for music and wellbeing research similar to the one used in the present study. In the quantitative phase they administered a series of questionnaires to 98 older adults and at the same time they conducted semi-structured interviews with a subgroup of 21 respondents, to explore impacts on their wellbeing when they had learned to make music in late adulthood.

The third phase of the research reported in this thesis employed an explanatory sequential design. Barluado et al. (2018) carried out a study using the same design to examine the effects of positive and negative music on changing the moods of college students. In the quantitative phase, they administered an *ad hoc* questionnaire consisting of statements relating to positive and negative mood and a selection of songs to which respondents listened before reporting their mood. In the qualitative phase, they used interviews to discuss participants' perspectives on the effects of listening to music that either changed or did not change their mood. In the present study the results of the survey, both quantitative and qualitative, were used to determine the topics that warranted further exploration and to inform the wording of the questions that would be asked in the follow-up interview study reported in Chapter 6.

3.3 Rationale for methods used in the present research

3.3.1 Qualitative methods

Williamon et al. (in preparation) discuss four qualitative strategies commonly used in music research: ethnography (e.g. Kingsbury, 2010), phenomenology (e.g. Nicol, 2010), grounded theory (e.g. Smilde, 2009) and qualitative case studies (e.g. Partti, 2014), which are typically used in studies investigating the individual experiences of a small number of participants. Different qualitative strategies are often combined in music psychology research. For example, Ascenso et al. (2017) explored the wellbeing of six professional musicians in their day-to-day lives by analysing data from a) in-depth, unstructured interviews (at the beginning of their study), b) self-report diaries and c) semi-structured interviews (at the end of their study). Detailed insights emerged from the data obtained using this combination of qualitative methods. In their case study of a choir of older people, Lamont et al. (2018) also adopted a qualitative mixed-methods approach. They collected data, which were analysed thematically, via interviews, focus groups, observations and a World Café participatory discussion. By combining qualitative methods, the researchers were able to highlight the reasons as to why older people benefit from participating in community choral singing, in terms of their wellbeing. The present research used a mixture of qualitative strategies: semi-structured interviews in the first and third phases, and responses to open-ended questions in the second phase.

The aim of the present research was to explore how musicians spend their leisure time and ascertain the extent to which music making as a leisure activity is beneficial for musicians' wellbeing. Interviews were selected as the method to be used in the first, exploratory phase and third, explanatory phase in line with Williamon et al. (in preparation), who suggest that the circumstances in which it is most appropriate to use interviews are 1) to elicit the interviewee's viewpoint while the researcher takes a less prominent role in the process, 2) when the research question seeks

subjective data that are specific to a person or a group and 3) when the research topic is new and needs exploring. These were the circumstances in which interviews were used in the first and third phases of the present research. The interviews were designed to elicit rich data representing musicians' views on their own experiences of leisure and their perceptions of how music making during their leisure time contributes to their wellbeing; these data would be subjective and specific to each individual, and the research topic was new.

Three types of interview can be conducted: unstructured or open, semi-structured and fully-structured. Semi-structured interviews are used most often in music psychology research because they provide the researcher with a flexible framework. The interview guide has to be planned in advance, to a certain degree, but should be 'open' enough for the researcher to follow up interviewees' responses spontaneously during the interview (Williamon et al., in preparation). For the researcher, semi-structured interviews are time-consuming and labour-intensive insofar as they have to be organised, transcribed and analysed; they also require the researcher to use sophisticated skills when conducting the interviews (Adams, 2015). In both the first and third phases of the present research, however, the semi-structured format allowed for predetermined questions that kept the conversation 'on-topic' but also permitted the opportunity for spontaneous discussion and the investigation of follow-up topics of interest (Fontana & Frey, 2000; Wellington, 2015).

Semi-structured interviews have been used effectively to explore phenomena similar to those investigated in the present research. For example, Perkins et al. (2016) employed semi-structured interviews and focus groups with 39 mental health patients and carers who took part in a group drumming programme that was known to aid mental health recovery. A qualitative strategy was applied to understand the associations between drumming and recovery, following DeNora and Ansdell (2014) who argued that the associations between music and health need to be explored qualitatively "from within the situations where it [music] is made, encountered and deployed" (p. 5). Semi-structured interviews and focus groups in this study therefore helped to capture participants' individual experiences, perceptions and understand how drumming facilitated recovery. The results showed that participants found drumming to be a creative activity that took place in a mutual learning space and which enabled recovery from mental health issues. Costa et al. (2018) used mixed methods to study the effects of listening to preferred music on symptoms of depression and anxiety among older people who were in residential care in London. Although both quantitative and qualitative data were collected, only the qualitative findings from the semi-structured interviews were published. The use of semi-structured interviews provided the opportunity to gather subjective information about participants' music listening experiences, and real-life contextual information about their experiences of the symptoms of anxiety and depression; they also helped the

researchers understand the effects on participants' lives of listening to music, as participants perceived them. The results of the study showed that listening to preferred music helped older people to relax, to recall positive memories through reminiscing, and to experience lower levels of boredom and depression. Despite some limitations to the research (the procedure was affected by a decline in participants' memory, confidence and energy, and was seen as a barrier), and the finding that the benefits varied from individual to individual, the researchers concluded that listening to preferred music has positive effects, generally, in that it reduces depression and anxiety in older adults in residential care. In the present research, data from semi-structured interviews were gathered in the first phase that revealed preliminary insights into how musicians spend their leisure time engaging in musical and non-musical activities and the extent to which music making as a leisure activity contributes to their wellbeing, while individual participants' voices also emerged from the data; in the third phase a sub-group of respondents to the survey took part in interviews and the data they provided outlined insights into the differences between the four groups of musicians who took part in the survey, and extended and illustrated the findings of the survey.

Many types of questions can be used in interviews. For example, Williamon et al. (in preparation) identify eight types of questions for use in qualitative unstructured and semi-structured interviews: introducing questions, probing questions, prompts, follow-up or specifying questions, direct questions, structuring questions, silence and interpreting questions. In the present research the interview schedules were planned with these types of question in mind. Williamon et al. also discuss the wording of effective interview questions, and their recommendations were taken into consideration when drafting specific questions. These were designed to be short and to the point. They asked about one topic at a time and were non-leading. Appropriate language was used, and terms that participants might not understand were avoided. Above all, each interview question was derived from the research questions guiding the investigation. Questions the researcher believed might be difficult for participants to understand were tested before the questionnaire was finalised, such as 'In your own terms can you define a job, a career and a calling?'

In the second phase of the research, the survey included open-ended questions for qualitative analysis. The inclusion of open-ended questions in surveys used as part of a mixed-methods approach is becoming increasingly popular in research (e.g. Clift & Hancox, 2010; Corr et al., 2015; Kassam et al., 2015). For example, Lamont and Ranaweera (2019) conducted a survey to examine the effects of amateur knitting and amateur music making on happiness and wellbeing. In addition to quantitative data, they gathered rich and qualitative data in the form of responses to open-ended questions, which they analysed thematically, from a large sample of respondents. This provided useful credibility, one of the four criteria used to establish the trustworthiness of a qualitative

research study (Guba, 1981; Schwandt et al., 2007; the other criteria are dependability, transferability and confirmability). Credibility refers to the confidence that can be placed in the 'truth' of the research findings (Graneheim & Lundman, 2004; Macnee & McCabe, 2008). Singer and Couper (2017) reported that the use of open-ended questions is beneficial to both the respondent and the researcher. They give respondents the opportunity to be more engaged than they might be if they only responded to closed or multiple-choice questions by expressing their views and perceptions in their own words. They give researchers a source of descriptive data which is less time consuming and more cost effective to gather compared with data from interviews. Schonlau and Couper (2016) argue that open-ended questions have a further advantage in that they "do not constrain respondents' answer choices" (p. 143). The inclusion of open-ended questions in the survey forming the second phase of the present research enabled data to be gathered in the form of a large number of musicians' reports of their individual, subjective experiences of leisure experiences.

3.3.2 Quantitative methods

Surveys are a commonly used quantitative research method. In the context of research on music, Clift and Hancox (2010), for example, surveyed 1,124 respondents from 21 choral societies and choirs in England, Germany and Australia; similarly a survey was used in the second phase of the present research because it enabled the collection of data from target samples of musicians (university students, conservatoire students, amateur musicians and professional musicians) from around the world without the researcher having to be present. In music psychology research, standardised scales are used to measure psychosocial constructs. For example, Kenny and Ackermann (2015) used five pre-existing and already validated questionnaires, including the Kenny Music Performance Anxiety (MPA) Inventory (Kenny, 2011) in a survey of 377 professional orchestral musicians in Australia to measure MPA, the frequency and severity of performance-related musculoskeletal pain disorder, trigger point pain and depression. Similarly, the present research used standardised scales to measure musicians' wellbeing, satisfaction with life and work-orientation.

The survey used in the present research was administered via the internet using email and social media. It would not have been possible to gain access to so many respondents (N=637) in different geographical locations (e.g. Australia, USA, Canada, Singapore, Sri Lanka) during the time available (seven months) using traditional paper-and-pencil methods given the cost of printing and postage. The methodological issues associated with the use of internet surveys have been discussed in the literature (e.g. Birnbaum, 2004; Couper, 2000; McGraw et al., 2000). There is a considerable

amount of evidence, however, to suggest that the advantages of gathering web-based data outweigh the disadvantages (Reips, 2000), and that web-based data are comparable to data gathered using paper and pencil (Davis, 1999) although web-based methods can also be considered superior to traditional methods (Gosling et al., 2004; Skitka & Sargis, 2005). For example, Gosling et al. (2004) found that, while web-based samples may not accurately represent the whole population, they are more diverse than samples used in research employing traditional methods in terms of characteristics such as sex, socioeconomic status, geographical location and age. Gosling et al. point to another advantage of web-based data collection: it is completely anonymous, so respondents may feel more comfortable disclosing personal information than they would if they met the researcher face-to-face, initially to receive the questionnaire and then to hand it back when completed. They also found that respondents to web-based surveys are more likely to be self-selected, tending to provide clearer and more complete responses than those of non-self-selected respondents, such as psychology students, who may find it less socially desirable or personally satisfying to complete a survey. This finding supports the results of Smyth et al. (2009) who found that respondents to web-based surveys are more likely than participants in research employing other self-administered modes of investigation to provide thick, descriptive and rich responses.

Petrovcic et al. (2016) found that including a 'plea for help' in the email invitation when recruiting respondents to web-based surveys increased the response rate, so this approach, rather than an 'authority' approach, was used in the present research when circulating the invitation to complete the survey. Van Mol (2017) found that sending reminder emails from time to time increased the response rate by encouraging non-respondents to complete the survey. This strategy was also used in the present research.

3.4 Data analysis techniques used in the present research

3.4.1 Qualitative data analysis

Many types of data analysis are used in qualitative research. The most commonly used approaches are: 1) *grounded theory*, which aims to identify material that would generate a plausible and useful theoretical account of a particular phenomenon that is 'grounded' in the data; 2) *discourse analysis*, which is located in a social constructionist paradigm and aims "to identify the discourses and interpretive repertoires that individuals draw on to make sense of their world, and to examine their consequences and limitations" (Burck, 2005, p. 248); 3) *narrative analysis*, which uses participants' stories as the unit of analysis whereby different approaches to the analysis focus on different features of the stories such as their structure or content (Esin, 2011); 4) *interpretative phenomenological analysis* (IPA*)*, which aims to understand the reality of people's everyday

experiences in great detail through exploring their involvement in them and how they relate to a particular event or process that is being investigated (Smith et al., 2009); and 5) *thematic analysis*, which is "a method for identifying, analysing and reporting patterns (themes) within data" (Braun & Clarke, 2006, p. 79).

Four types of analysis were evaluated in relation to the research questions. These concerned musicians' leisure time, how they spend it and the extent to which they perceive music making as a leisure activity to contribute to their wellbeing. Accordingly, the research sought to identify patterns in the data collected from the four groups of university and conservatoire students, and amateur and professional musicians, and from the sample as a whole. Unlike narrative analysis, used to identify themes and patterns within a single item of data such as an interview with just one individual, IPA, grounded theory and thematic analysis are all used to search for themes and patterns across an entire set of data. IPA and grounded theory, like narrative analysis, stem from and are bounded by specific theoretical and epistemological positions. IPA can be used when investigating individuals' personal experiences of the same phenomenon, while narrative analysis is a way of understanding how individuals make sense of a phenomenon, and grounded theory can help the researcher discover the factors that influence the individual's experience of that phenomenon. Thematic analysis is different from IPA, grounded theory and narrative analysis in that it is more flexible, because it is independent of theory and epistemology. IPA, grounded theory and narrative analysis are usually applied to small samples because each case needs to be analysed in detail. Thematic analysis can be used with complex data obtained from larger samples of participants, so it was selected as the most suitable method for the present research.

Braun and Clarke (2006) provide a step-by-step guide to thematic analysis. They recommend using it flexibly, taking the research questions and the data into account, and considering it as a recursive process moving through it backwards and forwards, when necessary, rather than as a linear process. There are six steps: the researcher should 1) become familiar with the data by transcribing, reading and re-reading the data while making notes on their own initial ideas; 2) generate initial codes across the dataset by identifying interesting features of the data, coding them and systematically gathering data that are relevant to each code; 3) organise the initial codes into potential themes and gathering all the data that represent each theme; 4) review the themes by checking that they represent the coded extracts and the entire dataset accurately, and generating a thematic map; 5) define and name themes by revising and refining their descriptions so as to 'interpret' the overall story told by the data; 6) analyse the data in relation to the research questions asked and literature reviewed so as to produce the final report.

In the research reported in this thesis, Braun and Clarke's (2006) step-by-step guide to thematic analysis was applied to the data obtained in the pilot interview study reported in Chapter 4 (the first phase of the research) and the follow-up interview study reported in Chapter 6 (the third phase of the research). Responses to the open-ended questions included in the survey reported in Chapter 5 (the second phase of the research) were analysed using a simple thematic approach.

3.4.2 Quantitative data analysis

Quantitative data obtained from the four groups of musicians who responded to the survey were analysed using the Statistical Package for the Social Sciences (SPSS) 24 software to produce descriptive and inferential statistics. Associations between variables were identified using chi-square analyses and Bonferroni corrections were applied when multiple tests were used. Where assumptions of chi-square tests were violated, data were recoded into larger groups or the smallest groups were excluded. Where data were non-normally distributed, Spearman's correlation coefficient was used to examine associations between groups and Bonferroni corrections were applied when appropriate. Where assumptions of normality and homogeneity were violated, non-parametric tests were used. Kruskal-Wallis tests were used to assess differences between the groups of musicians. Pairwise comparisons with adjusted *p* values were used to compare groups of musicians. Significance values were adjusted by the Bonferroni correction for multiple tests. Further details are given in Chapter 5.

3.5 Ethical considerations

The research adhered to the principles outlined in the British Psychological Society (BPS) Code of Human Research Ethics (2014): respect for the autonomy and dignity of the individuals and communities, scientific integrity, social responsibility, and maximising benefit and minimising harm. Informed consent was obtained, voluntary participation and confidentiality were ensured, and participants were debriefed. Ethical approval was sought and granted by the research ethics committees of the Royal Northern College of Music (see Appendix A) for the pilot interviews; Conservatoires UK (see Appendix B) for the survey and follow-up interviews; and Guildhall School of Music and Drama (see Appendix C) and Royal Academy of Music (see Appendix D) for the survey. All potential participants were informed about the aims and procedures of the studies in the Participant Information Sheet for pilot and follow-up interviews (see Appendices E and I) or in the introductory paragraph to the survey (see Appendix H). In all studies it was made clear to the potential respondents and interviewees that their participation was voluntary and that they could withdraw from the study without any consequences.

3.6 Summary

This chapter outlined the methodological approaches (quantitative, qualitative and mixed-methods) used in the present research and provided the rationale for the choice of mixed-methods approach. It also provided an overview of the methodological design, rationale for methods and data analysis techniques used in the studies, and ethical considerations.

Chapter 4: Pilot interviews

4.1 Introduction

Pilot interviews were conducted with seven musicians to explore the validity of the research project, that is, to find out if it was worth investigating the topic of musicians' leisure time and its contribution to wellbeing, and to inform the design of the main survey. Many studies have investigated musicians' wellbeing (e.g. Ascenso et al., 2018; Kenny et al., 2014; Philippe et al., 2019; Williamon et al., 2009), but no research had yet explored musicians' leisure activities and their potential contribution to wellbeing. This study therefore aimed to provide preliminary insights into this topic. Its results were used to inform the design of the main study, a survey that was distributed to a wide range of musicians at conservatoires and university music departments, and members of choral societies, community choirs, bands and orchestras in the UK and overseas.

4.2 Methodology

4.2.1 Interviewees

Five professional musicians, three from the UK and two from Sri Lanka, and two Master's students at a UK conservatoire expecting to pursue a career as professional musicians took part in face-to-face semi-structured interviews. The interviewees' ages ranged from 24 to 52 years. Table 4.1 provides an overview of information about the seven interviewees.

Table 4.1: Key characteristics of the interviewees.

Pseudonym	Interview length (mins)	Interview location	Age (yrs)	Sex	Nationality	Instrument played	Genre	Self-reported status as musician
Anna	22:28	Interviewee's institution	24	Female	Irish	Flute	Classical	Student
Bryan	41:07	Interviewee's institution	31	Male	British	Guitar	Pop	Student and professional
Emma	38:03	Café	34	Female	British	Cello	Classical	Professional
Ken	38:44	Interviewee's music studio	36	Male	Sri Lankan	Drums	Pop	Professional
Dianne	10:44	Interviewee's workplace	45	Female	British	Violin	Classical	Professional
Mark	54:43	Interviewee's house	48	Male	Sri Lankan	Saxophone	Classical	Professional
Jeff	32:04	Interviewee's institution	52	Male	British	Piano	Classical	Professional

4.2.2 Materials

The interview schedule was constructed based on the research questions to explore interviewees' involvement with music in their day-to-day life, their leisure activities and their contribution to wellbeing. Interviewees were asked about 1) their journey in music from when they started playing; 2) their day-to-day life routine as a musician; 3) the time they spend on leisure activities, the type of leisure activities they engage in and what they mean to them; 4) their current state of wellbeing and the extent to which leisure activities contribute to their wellbeing (see Appendix F for interview schedule template).

4.2.3 Procedure

A convenience sample of musicians was chosen for the study. Two interviews took place in Sri Lanka, five in the UK at interviewees' institutions, home or music studio, and one in a café. The interviews were conducted between November 2016 and January 2017 and lasted between 10 and 54 minutes (mean=34 minutes). Seven interviews were conducted because although it had been proposed to carry out only six interviews, one was considerably shorter (10 minutes and 44 seconds) than the others (mean=48 minutes) because the interviewee was less forthcoming.

4.2.4 Ethics

Ethical approval was sought and obtained by the research ethics committee of the Royal Northern College of Music (see Appendix A). All the interviewees were informed about the aims and procedure of the research in the Participant Information Sheet (see Appendix E) and it was made clear to them that their participation was voluntary and that they could withdraw from the study without any consequences. Before the interview began, they read the information sheet, had the opportunity to ask questions and signed a consent form. Interviewees' approval was sought to record the interviews. They were assured the content of the discussions would not be accessible to anyone other than the researcher, the recordings would be destroyed once the interviews had been transcribed and interviewees' names would not be disclosed when reporting or disseminating the research. Interviewees were encouraged to be open and honest and were made aware that they had control over what they discussed and had the right to withdraw their data at any time. Interviewees were debriefed at the end of the interviews. They were again given the opportunity to ask questions from the researcher about the research, their participation, and the intended outcomes.

4.2.5 Data analysis

Interviews in the UK were conducted in English, and in Sri Lanka in Sinhalese. All the interviews were transcribed verbatim, but the researcher translated the Sinhalese transcripts into English before analysing them thematically (Braun and Clarke, 2006).

4.3 Results and Discussion

All the interviewees reported that they do have or make time for leisure because it is important to them, confirming the contribution of leisure to subjective wellbeing (Brajsa-Zganec et al., 2011). The main themes that emerged from the analysis were: A) self-concept and social identity as a professional; B) from a hobby to the choice of career as a professional musician; C) leisure activities, with two subthemes: C.1) musical leisure activities, and C.2) non-musical leisure activities; D) leisure and work, with two subthemes: D.1) perceptions of leisure and work, and D.2) distinction, overlap and crossover between them; E) leisure time and its contribution to wellbeing, with one sub-theme: E.1) creating a balance between leisure and work (see Table 4.2).

Table 4.2: Overarching themes and sub-themes emerging from the seven interviews.

Over-arching themes	**Sub-themes**
A. Self-concept and social Identity as a professional	
B. From hobby to the choice of career as a professional musician	
C. Leisure activities	C.1 Musical leisure activities
	C.2 Non-musical leisure activities
D. Leisure and work	D.1 Perceptions of leisure and work
	D.2 Distinction, overlap and crossover between leisure and work
E. Leisure time and its contribution to wellbeing	E.1 Creating a balance between leisure and work

Each overarching theme and sub-theme is explored in the next section, illustrated by example quotations from the transcripts.

Theme A: Self-concept and social identity as a professional

According to Mittal (2015), self-concept is defined as the individual's perceptions about him- or herself, including their attributes. Furthermore, according to Stets and Burke (2000), people use the social groups to which they belong to form their identity.

The seven interviewees were asked 'How would you describe yourself as a musician?' Six said they would describe themselves as professional musicians, although one, Bryan, had taken a year off to pursue music studies as a full-time student but still performed professionally to support himself. The other, Anna, had been a music teacher but was preparing for a career as a performer by taking a year-long postgraduate degree in flute performance: "I'd say [I'm] verging on to professional at this stage because I'm in my Master's now."

A follow-up question asked why the interviewees described themselves as professional musicians. Six said they earned their living via music. Bryan, the student who is also a guitarist, "…would describe myself as a professional purely on the fact that it's the only source of my income for the last (. . .), since I graduated in 2008." He went on, however, to explain that he wanted more from being a musician:

> I think there's a difference between the musician who works just as a musician for the pay but doesn't really have a real passion or love for what they are creating but then there's the musician who loves to play music and just happens to get paid for it.

Another reason was that they had studied their main instruments for many years and had taken degrees in music. Dianne, a violinist, described herself as a "professional because I make my money through music. Also, I've got two degrees in playing violin and I spent my life studying it." Mark is a successful saxophonist, recognized socially as a professional musician: "…that's how other people refer to me."

In summary, the factors contributing to interviewees' self-concept and social identity as a professional musician included the following: music was their only source of income, they had made a long-term commitment to skill acquisition by studying their main instruments, undertaken higher education in music, received social recognition and had a passion for making music.

Theme B: From hobby to the choice of career as a professional musician

As argued by Stebbins (2013), the musician's journey typically starts with dabbling in music or doing it as a hobby. This emerged as a theme in the data as music had been a hobby for all the interviewees when they were children. How they chose a career in professional music making was different. Ken's ambition had always been to become a musician: "When I was younger all I asked Jesus was (. . .) all I asked is for peace in our home [due to family problems] and for me to be able to play the drums." Bryan, the guitarist, was one of the two interviewees who took on roles unrelated to music but decided to pursue careers in music because he did not enjoy them as much as making music:

> My only other jobs that I've ever had was one that I worked as a kitchen porter, and also a waiter for the same company. I hated that. I'd rather wash dishes rather than deal with

> people. The only proper, proper, quotation marks proper job was, I was a bank clerk for about three weeks and I absolutely hated it.

Jeff, the pianist, made his choice so gradually that he did not notice that he had never thought of a career other than music:

> It's a real privilege for me because I spent my whole life studying it and [having parents who are professional musicians] makes a difference or it can make a difference. Music for me is too all-consuming, it's too much, it's too difficult to do anything else, do you know what I mean? It's just, there's so much to learn and I'm interested in many things, but I guess we'll come to that.

Anna was one of three interviewees who did not seem to have made a conscious decision to pursue music as a career:

> Probably when I was 16 or 17, I don't know, I just guess it came like you know, you're doing it kind of casually for a while and then just all of a sudden you are kind of like, 'yeah, this is what I want to do, yes', it's not like, it wasn't like a conscious thing, you know, when I was younger I wasn't pushed or anything so I guess when I got to a certain age I was like 'yeah, I want to do this and this is the way to go'.

Emma also had a musician parent, but her views stood out from those expressed by the other interviewees. In line with Hallam and Council's (2015) findings that early musical experiences can have an impact on the outcomes of music making, Emma said she studied music despite having had negative experiences of learning music with her mother when she was a child. She claimed regretting her career as a professional cellist on the grounds that:

> …it's a ridiculous job, my life is completely pointless, I don't earn enough money, hardly anybody respects me, I feel like I live in a parallel universe where other people have jobs where they get to actually have some sort of a point of their existence, I just play the cello.

Like Anna, for example, Emma "never really decided [to become a cellist]"; she said she thought she had made the choice unconsciously during her teenage years. Thinking back on that choice, she described herself as prone to narcissism, like all teenagers; she spent so many hours practising music that she did not have time to focus on other school subjects, which led her to believe that pursuing music was her only option. Perhaps indicating that her parents could have prevented her from making the decision to become a musician, she went on to explain that she would not encourage her own child to do so:

> If I had a child who wanted to do that, the first thing I would do is to pour myself a very large drink. Like if my child wanted to be a musician, wanted to go down that path I'd be like 'oh Jesus! God, no', (. . .) well I just think that's such a bad thing to do. When you're that age you don't realise how bad it is.

Although Emma apparently regretted becoming a musician, she had enjoyed playing the cello as a hobby, when she was at an amateur level, and stated that it contributed to her wellbeing:

> I was quite enthusiastic about it at the time but that's because I was enjoying what I was doing and I was enjoying feeling like I was special not because I really had any particular sense of cause and effect and the real consequences for my life actually (. . .) I suppose in a way I feel like I was sort of self-medicating for that by getting so focussed on playing the cello to be honest, coz definitely it did so much for my wellbeing when I first started, I was able to just completely focus on one thing. Its still, even though I don't practise every day, I really should because when I am doing that, I feel so much more centred and just generally better about my place in the world, so, umm, I don't know maybe it's just like bloody mind or rebellion that makes me not practise, I've got no idea.

This suggests that the same activity that created pleasure when engaged in as an extra-curricular activity or a hobby, in small or moderate quantities, can produce negative outcomes when engaged professionally, in large quantities. As Anna commented, "If it's all about one thing I think it gets a bit too intense for me." Mark concurred:

> For humans everything is like that. Not just music but everything. If you overdo something, even Lord Buddha has preached that not to overdo anything, too much of anything is no good. If you do that it becomes very difficult. There is no balance.

It is therefore important to know if the pleasure that is obtained from doing an activity as a neophyte-amateur, or a hobbyist who regards music as serious leisure, decreases when the activity is undertaken professionally. The findings of a survey of leisure time in the UK (ONS, 2017) support Gershuny's (2011) claim that enjoyment in leisure activities increases at first but peaks and then diminishes after a certain period of time, suggesting that the longer a leisure activity is undertaken the less enjoyment is experienced. It would explain why amateurs and professionals perceive the same activity in different ways, and enjoy it to different extents, corroborating Juniu et al.'s (1996) finding that amateur musicians view music making as a leisure activity while professional musicians view it as work.

Theme C: Leisure activities

Interviewees reported engaging in both musical (C.1) and non-musical (C.2) leisure activities.

C.1 Musical leisure activities

The activities mentioned most often by the interviewees were listening to music, rehearsing with musician friends or family, teaching themselves instruments other than their main instrument, going to concerts and using their leisure time to develop their skills and learn new techniques. Anna said: "I guess playing with friends a bit, just casually, you know just like for fun, doesn't matter what instrument, just play through something for fun if you're hanging out, yeah." Ken, whose primary instrument is drums, expressed his interests as follows:

> Another hobby of mine is, do you remember me saying earlier that I can play a lot of instruments? I have quite a lot of instruments at home – saxophone, keyboard, piano, guitar etc. So, when I have some free time, I play music, songs, hymns and these different instruments for leisure. That relaxes my mind.

These results echo the findings of Iso-Ahola (1980) that perceived freedom and intrinsic motivation are the most important features in defining leisure. Engaging in musical activities for leisure was more common amongst the more experienced musicians: "I certainly use music for leisure, I mean actively playing it for my own enjoyment" (Jeff, pianist) whereas the less experienced musicians were more likely to associate non-musical activities with leisure:

> At the moment everything else is like, work is music-related, Master's studies are all music-related. At the moment there's not much that's happening that isn't music-related and I think it's quite important to have a balance or the correct ratio. (Bryan, guitarist)

C.2 Non-musical leisure activities

A major finding of this study, deriving from evidence provided by all the interviewees, was that engaging in non-musical activities was important to them because their profession involved music and sound. They enjoyed being in silence or engaging in activities associated with silence and tranquillity such as meditating, sewing, cooking, having a nap, enjoying the beauty of nature, praying, reading and spending time with quiet pets. Their motivations for choosing such activities were to help them de-stress, wind down and feel relaxed after being in environments surrounded by sound. These results are in line with the *detachment-recovery* component (DR) of Newman et al.'s (2014) DRAMMA model, which suggests the need to abstain from work-related activities during leisure time to recover from work-related demands and stress. Absence of detachment-recovery time has been found to have a negative effect on wellbeing (e.g. Fritz et al., 2010). Having time away from sound, therefore, was very important for all the interviewees:

> To be perfectly honest if my wife is away and I'm on my own in the house and daughter's not there and so on I very often have silence mostly (. . .) I like peace and quiet. I have a noisy job you know. (Jeff, pianist)

> I'm really enjoying that (sewing) because that's something really, really quiet that I could do at home, and just me and my cat, I love having a cat, and I think having a pet is very, very good for my wellbeing. (Emma, cellist)

Although interviewees appeared reluctant to admit it, and thought it was unusual to be in silence, it seemed to be what they enjoyed most during their leisure time. Emma made a point very similar to Jeff's:

> If I'm relaxing I want silence, I want nothing, I want probably no people either to be perfectly honest with you, honestly it's like you're asking 'what's wrong?', 'what are my hobbies?' and I'm thinking like 'Shit, what do I say?' and like normal people would say like 'go to the cinema or

> take a ballet class or something' and I'm like 'I like to sit in a dark room in complete silence, that's my favourite thing to do'.

The second most popular non-musical activity reported was building social relationships. A common assumption amongst musicians is that the hours of practising required to be skilled in an instrument makes them socially isolated, especially during the period when they are preparing for fully-professional careers. Five interviewees related to this experience and highlighted the importance of having a social life, which chimes with research by Ascenso et al., 2017. Furthermore, the results of the present study are in line with the *affiliation* (A) component of the DRAMMA model (Newman et al., 2014), suggesting the need to develop social relationships through engaging in leisure activities. Similarly, leisure activities that facilitate social bonding have been found to enhance wellbeing positively (e.g. Janke et al., 2006; Reyes-Garcia et al., 2009). Emma described her social situation as a musician:

> I never had any friends. It's another reason why I got into playing the cello, I think. Maybe something you hear from other people as well is that playing an instrument makes you a bit of an outsider but being an outsider makes you work hard at your instrument. I never really had friends when I was younger, and I never really learnt any social skills.

Nevertheless, many of the musicians who succeed in joining an ensemble or orchestra benefit from the advantages of a ready-made social life. The less experienced musicians in this study found membership of ensembles and orchestras especially useful, making use of the networking opportunities they offer: "I suppose having a drink with friends after practising or after a concert would be the most common thing I would do for leisure here so far or going for coffee somewhere in town or something like that" (Anna, flautist). In Emma's words:

> I think something music is good for is that there is a very active social life with colleagues. It's rare to do a concert and not go to the pub afterwards. So, in that sense there's sort of work slash leisure thing, networking.

Iso-Ahola and Park (1996) found that engaging in leisure activities that facilitate social support and companionship contributes to reducing stress, resulting in better physical and mental health. Other non-musical activities reported were watching TV, going to the cinema, going on holidays, and watching football in the pub with friends. These were perceived as relaxing activities (Shaw, 2009), defined by Stebbins (2010) as casual leisure activities that are pursued for hedonic pleasure. These activities can help people to switch off after working all day in a mentally stimulating job: "I do enjoy nice holidays, so when the schools are closed I do like to travel, but every week I like to go to the cinema or watch some TV at home" (Dianne, violinist).

All the interviewees reported having to give up activities that they used to enjoy doing, so as to accommodate the demands of their profession, as music takes up so much of their time. When

asked what they would do if they had more time, they expressed interest in a range of non-musical activities: "I would go on lots of walks, I would maybe get more sleep, I would take life a little bit slower" (Dianne, violinist). Other activities were mentioned, as follows:

> Maybe like some sports or stuff you know what I did in school and had to give up because music gets quite in the way coz I used to do hockey and badminton and everything. It'll be nice to just let the energy in a different way. (Anna, flautist)

> I'd do more educational, I'd do more research. I love doing it. I already do a lot of playing so research I suppose, if I had more time. I would find it difficult not to do the playing as well. (Jeff, pianist)

Theme D: Leisure and work

The over-arching theme, leisure and work, is presented with evidence to support two sub-themes: perceptions of leisure and work (D.1), distinction, overlap and crossover between them (D.2).

D.1 Perceptions of leisure and work

Musicians typically engage in a range of activities in their profession such as performing, rehearsing and teaching (Bennett, 2008; Chafe, 2017; Vaag et al., 2014). Similarly, five interviewees reported working freelance and all seven interviewees reported that their roles required them to engage in multiple activities: teaching privately or in a school, academy, university or conservatoire; performing as a freelance musician or being a member of an ensemble or orchestra. Three interviewees reported pursuing further education such as a bachelor's or research degree, or a teaching qualification, while working. No two interviewees had the same profile and, for this reason, each interviewee had their own unique perception of what constituted work and what constituted leisure. They did not all consider that being paid for what they do means that it is 'work'. Sometimes they decided whether an activity was work or leisure depending on how stressed or relaxed they felt while doing it. For example, some interviewees considered teaching as work whereas performing in an ensemble or playing a gig was leisure, and vice versa, although they were paid in all cases. Interviewees' views on what they considered 'leisure' and 'work' suggested that these terms were perceived differently by each individual and are therefore ambiguous:

> It depends what leisure means doesn't it? I mean what does it mean? (. . .) If you think of work as work then the word itself is a loaded word (. . .) we don't have proper jobs as musicians, we just sort of you know it's different isn't it? (. . .) it varies for different people. (Jeff, pianist)

> I think my teaching I consider as work. When I play my violin (in orchestras and ensembles) I do love it and if I could afford it, I would probably do it without charge. (. . .) I like to listen to a lot of music for leisure, but I generally don't get my violin out for fun anymore because its work, I'd practise but I wouldn't consider that as leisure so, listening to music, yes. (Dianne, violinist)

In contrast Mark perceived performing as work and teaching as leisure:

> For me after doing field work [studio recordings] it's relaxing for me to be with the school children [teaching] (. . .) these two [field work and teaching children] are quite different. One is creating pleasure for the public and the other one is creating pleasure for children. I feel that teaching children is giving a hand to another generation. I will die someday but then my skills?

The results were in line with Shaw's (2009) findings, that is, the characteristics that distinguished leisure from non-leisure situations are enjoyment, perceived freedom, relaxation, intrinsic motivation and lack of evaluation. Interviewees reported changes in their leisure activities at different stages of their lives, for example when they were students and when they were working full-time. Just as leisure can be perceived differently by each individual the same person can have different leisure activities at different stages of their life. For example, Bryan was a musician working on a full-time basis until the year before he was interviewed, and he explained how his leisure activities had changed:

> A year ago, my answers would've been very different to what they are today. The reason is because I've decided to do a one-year Master's and I'm also supporting myself financially completely through it, which means I have to do a lot of work. So actually, I don't have a great deal of leisure time at the moment because I'm either gigging or I'm studying stuff for the Master's. So, trying to do both those two things are actually taking up a lot of my leisure time. So actually, if I do have leisure time at the moment, I tend to spend it just relaxing, so meditating, for example. I do quite a lot of that. There's always a slot in the day where there's like half an hour or an hour that's just for that and nothing else.

Anna reported engaging in different leisure activities when she lived in her home country, the Republic of Ireland, to those in which she engaged when she came to England for educational purposes, when they were likely to be created around meeting new people so as to build a social life: "I think the social aspect is so important. You can't just stay in your room or something." Living circumstances therefore combined with the familiarity of the environment and accessibility to facilities could influence the way a person spends their leisure time:

> At home I would've been more, I would've known Dublin way better, so I'd know what to do a bit more. But I think here [England], I still have to find what's good to do and also keep on top of everything [studies] (. . .). I don't know any other people here yet. I suppose at home it would be different coz I went to school with a load of people who did different things so it's also nice to hang out with them at home because they are completely different. They don't talk about music or anything. They just talk about science or maths. So, it's different. (Anna, flautist)

Jeff is in full-time employment as a performer and coach while also pursuing a PhD part-time: "I'm viewing the PhD as a leisure activity because I have to do it in time I'm not working (. . .) but I'm enjoying it so much that it's like a leisure activity to me anyway." Similarly, Dianne has a tight schedule. She performs and also teaches in schools, at a university and privately. She considers taking her teenage children around to take part in their extra-curricular activities as one of her leisure activities. These findings are in line with longitudinal research on leisure, which suggests that

the level of leisure participation and leisure goals can change due to various circumstances such as life events, for example being widowed or unemployed, developing health problems and ageing (Iwasaki & Smale, 1998; Verbrugge et al., 1996).

D.2 Distinction, overlap and crossover between leisure and work

Distinction, overlap and crossover in leisure and work was another developing sub-theme. In relation to musical activities, interviewees found it difficult to distinguish between work and leisure because they enjoyed music making and were passionate about their work:

> I like absolutely everything so there's not one part of my work I don't enjoy, so I'm very lucky really. It's easier for me to say because I love what I do and if you don't love what you do, then I think you have a problem and then there's a much more sharp leap. I would suggest a sharply defined line between work and leisure. (Jeff, pianist)

According to Jeff's statement above, passion for music influences musicians' perceptions of work and leisure: where there is passion for work there is an overlap and when there is no passion there is a greater distinction. These findings are in line with previous research conducted on passion by Bonneville-Roussy and Vallerand (2018), and Bonneville-Roussy et al. (2011), suggesting that having a passion for work or an activity such as music, particularly harmonious passion, can promote positive outcomes such as increased satisfaction with work and improved wellbeing. Overlap is defined as "to have some parts or features that are the same" (Cambridge.co.uk, 2018) and the noun, crossover, is defined as "a change from one form to another, or a mixture of different types" (Cambridge.co.uk, 2018). These terms were used interchangeably by interviewees. All the interviewees had considered music to be their hobby before they took it up as a profession. Thus, making music, even for work or as a work-related activity, triggered feelings of pleasure similar to those triggered when making music as a hobby. This sometimes caused interviewees to perceive an overlap or a crossover between leisure and work:

> There's that crossover where music studying can become leisure. It's almost like whatever your intention is behind what you're working on because sometimes I feel like I can practise for a couple of hours and that's just as relaxing and sitting and meditating or sitting and relaxing and watching a movie or something. And there are other times when the same act is like work, so that kind of falls into both categories, I guess. (Bryan, guitarist)

> There's a bit of overlap because my music is also my hobby as well as my profession. So, well one of my hobbies. So, actually a lot of the stuff that some people might call work I wouldn't call work. So, private researching [related to his PhD] which I spend a lot of time doing in my leisure time. (Jeff, pianist)

The need to earn money, work insecurity and lack of employment benefits are common problems for musicians (e.g. Help Musicians UK, 2014; Pecen et al., 2018). This was brought up by three interviewees: "nobody is going to pay me if I don't turn up for work" (Emma, cellist). It

suggests that basic needs such as the pressure of having to make a living can get in the way of individuals' passion for music such that it affects their experiencing pleasure from making music: "I know when I'm doing something for work in order to perform at a gig and to get money to pay bills or if I'm doing something for my own creative work." (Bryan, guitarist) Dianne expressed her views as follows:

> I really enjoy playing but otherwise I wouldn't do it. Quite often it is work still so my violin playing I have to travel a long way to go and do it. So, even when I get there still it's a little bit stressful because I know I've got to do a good job. Someone's paying me to do it and I cannot not do well but sometimes when I have the chance to practise or listen, I think 'oh yeah, that's enjoyable'.

These results support Tinsley et al.'s (1993) findings in relation to the attributes of leisure and work experiences: leisure experiences were frequently described as providing enjoyment, companionship, novelty, relaxation, aesthetic appreciation and intimacy whereas work experiences were most frequently characterised as providing extrinsic rewards, accomplishment, learning and altruism.

Theme E: Leisure time and its contribution to wellbeing

All the interviewees acknowledged the importance of having leisure time in their lives to relax and unwind from their daily routine. According to the published literature, time for leisure has been shown to be one of the fundamental needs that has to be met if people are to lead a healthy, stress-free, well balanced and happy life (Haworth & Lewis, 2005; Henderson & Ainsworth, 2002), while lack of leisure time can have a negative impact on wellbeing (de Jonge et al., 2000; Schaufeli et al., 2008). In the present study, interviewees reported that they felt tired, exhausted and/or stressed if they did not set aside sufficient time for leisure: "It's a must that you allow time for those leisure activities, you have to, and otherwise it's hard to run this life" (Mark, saxophonist). In Dianne's words:

> I think I get very tired sometimes if I don't have enough leisure time or enough breaks (. . .) I think if I know that I've got a day off coming up, I like to do something I want, it almost makes me feel a little bit happier. So when I see about three weeks coming up with no leisure time it makes me feel, sometimes a bit depressed.

E.1 Creating a balance between leisure and work for wellbeing

All the interviewees discussed the need to create a balance between leisure and work: "Sometimes I don't always get the right balance (. . .) I think it's important to have time away from work for anybody" (Dianne, violinist). Four interviewees referred to it as 'work-life balance' and 'correct ratio'. On the one hand, the less experienced professional musicians thought it was important to do something completely different from music and found this balance by engaging in

non-musical leisure activities. As discussed in subtheme C.2, they identified the importance of refraining from work-related activities during their leisure time as a means of improving their wellbeing, which is known as the *detachment-recovery* component of the DRAMMA model (Newman et al., 2014):

> I used to do a lot of that [non-musical activities] I don't do so much now. All non-musical activities that are active in nature. So, hiking or sporting kind of stuff. I really need to get more of that into my work life balance because that's the only thing that I'm really missing at the moment, kind of physical activity. I think that's really important to have. (Bryan, guitarist)

On the other hand, the more experienced musicians were able to create this balance through musical activities themselves, meaning that in effect they were carrying over their work experiences into their leisure time (Wilensky, 1960):

> I certainly use music for leisure, I mean actively playing it for my own enjoyment. I suppose leisure time could include various concerts that I choose to set up with colleagues as well and sometimes I will do concerts, put up concerts and not get a fee for it. (Jeff, pianist).

> Music is not a subject that can be considered as a nuisance. If you do it the right way (in moderation). So, because I engage with music in that way, even when I am relaxing, I can listen to calm Indian raghadari music. (Mark, saxophonist)

In the same way that the less and more experienced musicians in the present study preferred to spend their leisure time engaging, respectively, in non-musical and musical activities, Ascenso et al. (2017) also found differences between the younger and older musicians who took part in their study: the former, for example, reported experiencing emotional states that they referred to as 'ups and downs' and 'peaks and lows' more frequently. Being a musician presents specific challenges to individuals' physical health and psychological wellbeing. In the present study the interviewees had different job profiles and perceived work and leisure in different ways, but they all underlined the importance of creating a work-life balance by engaging in enjoyable activities.

4.4 General Discussion

The pilot interviews sought the experiences of five professional musicians and two students at a music conservatoire. The findings suggested that it was worth investigating the benefits of music making during leisure time to musicians' health and wellbeing, thereby confirming the validity of the research project. The data also provided preliminary insights about the research topic and addressed the two research questions.

The themes that were identified show that all the interviewees described themselves as professional musicians or aspiring to professional careers. Their self-concept and self-identity as professional musicians derived from the fact that music was their only source of employment and therefore income, the long-term commitment they had made to studying and acquiring the skills

they needed to play their main instrument, their pursuit of higher education in music, their sense that they were recognised by other people as professional musicians, and the passion for music that they had developed over their lifetimes. The interviewees had diverse profiles in that their roles required them to engage in a range of musical activities including performing, rehearsing, composing and teaching. All the interviewees had taken up music as a hobby, in the first instance, but had later chosen to become professional musicians. They experienced the transition from being an amateur to becoming a professional in different ways but in all cases their feelings and attitudes towards music making had changed. For example, some interviewees' enjoyment of music making decreased because they associated it with worrying about money and work insecurity, while other interviewees' enjoyment increased as did their love and passion for music. Different interviewees used the terms 'work' and 'leisure' in different ways: two individuals could both be paid for undertaking the same activity and one might view it as work while the other viewed it as leisure. Some also found it difficult to distinguish between the concepts of work and leisure because they overlapped or crossed over, as music had been the interviewees' hobby before it became their profession. What emerged from the data was that definitions of work and leisure are related to individuals' enjoyment of and passion for music.

All the interviewees valued their leisure time, seeing it as a source of wellbeing. They reported engaging in both musical and non-musical leisure activities, underlining the importance of those associated with silence and tranquillity to escape music and sound, and those that help to build social relationships. They reported feeling happy and relaxed, and as though they were achieving a balance between work and life, when they engaged in leisure activities; by contrast, they felt tired and depressed when they had no leisure time. There were differences between the more and less experienced musicians in that the former were more likely to engage in musical leisure activities that could be used to create a work-life balance. They did this, for example, by making music explicitly to relax or have fun, whereas less experienced musicians sought to spend their leisure time escaping from music by undertaking non-musical activities.

The present study has several limitations. The sample was biased more towards professional musicians than conservatoire music students and did not include university music students or amateur musicians, although a range of instrumental families was represented (keyboard, plucked strings, bowed strings, percussion, brass and woodwind). The original aim was to recruit three men and three women, but an additional female interviewee was recruited as one interview was thought to be too short. Their cultural backgrounds will inevitably have affected their perceptions. Selection bias, social desirability and interviewer bias might have increased the likelihood of positive feedback. Some interviewees required clarification of certain questions, so those questions were rephrased in

subsequent interviews. I began interviews by asking each interviewee to tell me about their musical journey from when they had first started playing. Although my intention was to make interviewees feel comfortable and willing to open up to me, some wanted to explain every step of their journey, so it took a long time before we could start discussing the topics arising from the research questions. Some ideas and potential themes only emerged from later interviews, so I did not have the opportunity to discuss them with the individuals I had already interviewed. I did however include some questions relating to these ideas in the survey (see Section 4.5 below). Some interviews were comparatively short. Understandably, longer interviews provided the opportunity for interviewees to provide fuller, and more rich and descriptive information in relation to the research topic. The interviewees had control over what they said, and they may have chosen not to discuss certain aspects, to exaggerate or even be untruthful, for example, when they were asked about what they do in their leisure time. Yet the purpose of qualitative interviews is to capture the interviewees' subjective experiences, opinions and perspectives, and therefore what the interviewee chooses and does not choose to say is accepted and valued in qualitative methodology (Williamon et al., in preparation). In the present study the interviews sought to explore how musicians spend their leisure time, and the interviewees may not have recalled accurately what they usually do during their leisure time, or they may have provided descriptions of what they think they do or what they want to do but that do not accurately reflect what they actually do (Williamon et al., in preparation).

Reflecting on my own role in this research: as a musician myself, my experiences are similar to those of the individuals I interviewed, and this may have influenced my interpretation of the data. I too started my journey as a dabbler and music became my main leisure activity. When I became first a full-time music student and then a professional music teacher, music making became the work that occupied the majority of my day. I therefore felt I needed to do something different that did not involve music to relax and unwind. I was born in Sri Lanka and lived there until I came to the UK in 2011. In Sri Lanka I engaged in leisure activities that are different from the ones I engage in now, in the UK. My experience resonated with the interviewee who lived away from home.

The results of this pilot study provided some preliminary insights into the lives and day-to-day routines of musicians, their musical activities, musical and non-musical leisure activities, and their contributions to musicians' wellbeing. Since interviewees' roles were diverse and unique, it was worth seeking similar insights into other types of musician including amateurs and university music students, and also professionals with different levels of experience engaging in different types of activity such as composing and conducting. Given the constraints of time and the limited number of interviews that could be included if the present study were simply to be extended, it was decided that a survey would be the best way of reaching the widest possible range of respondents. As being

a musician is demanding and often presents individuals with challenges to their physical and psychological health, the survey would also be used to explore how musicians enhance their wellbeing through leisure activities, musical and otherwise.

4.5 How the results of the pilot interviews were used to design the survey

The research questions addressed by this thesis asked how much leisure time different types of musicians (i.e. amateur, professional, university and conservatoire students) have and how they spend it; they also concern the extent to which full-time musicians (i.e. professionals and students) find music making in their leisure time contributes to their wellbeing. It was therefore important to assign survey respondents to these categories. All the interviewees in the pilot study described themselves as professional musicians or aspiring to careers as professional musicians. Their responses in the interviews suggested that if survey respondents were asked to answer an open-ended question about their musical identity they would interpret it in different ways, making it hard to analyse data efficiently. The survey therefore included the question 'If you are a musician, please specify how you would describe yourself' with five response options: 'I am not a musician'; 'music student at university'; 'music student at conservatoire, music college (UK) or school of music (e.g. USA)'; 'amateur musician'; 'professional musician'. Dividing respondents into these four categories (once responses from those choosing the 'I am not a musician' option had been discarded) enabled potential differences between them to be identified, as in previous studies (e.g. Moss et al., 2018; Philippe et al., 2019).

During the interviews, the question 'How do you view the time you spend engaging in music?' had required clarification ('Do you view music making as work or leisure?') and interviewees tended to respond by drawing on examples from their roles. In the hope that survey respondents would think about and elaborate on their musical activities in relation to work and leisure, this question was reworded as follows: 'Is there anything else you would like to tell me about your musical activities in relation to work and leisure?' Responses would address the second research question (To what extent do music students at conservatoires and universities, and professional musicians, find music making in their leisure time beneficial for their health and wellbeing?) in helping to determine how full-time musicians distinguish between music making as work and leisure.

Interviewees had been asked three questions as to the importance in their lives of their chosen leisure activities and their contribution to their health and wellbeing: 'Is it important to your life to have leisure time?', 'What does it mean to you to engage in your chosen leisure activities?' and 'How far do you feel that leisure activities contribute to your wellbeing?' All the interviewees reported engaging in both musical and non-musical activities for leisure. They further reported that engaging

in their chosen leisure activities, musical and non-musical, was important to them and that these activities contributed to their wellbeing. It was, however, difficult to gauge the levels of importance and contribution to wellbeing. The three interview questions were replaced in the survey by six Likert-scale questions, as follows, in order to gain insights into both types of activities, explore differences between musical and non-musical activities by type of musician, and obtain quantitative data for analysis (see Table 4.3):

Table 4.3: Likert-scale questions relating to musical and non-musical leisure activities.

		Never	Rarely	Sometimes	Very often	Always
1)	To what extent did* you spend your leisure time engaging in musical activities?					
2)	To what extent did you spend your leisure time engaging in non-musical activities, undertaken for pleasure?					
		Not important at all	Of little importance	Of average importance	Very important	Absolutely essential
3)	How important are your musical leisure activities to you?					
4)	How important are your non-musical leisure activities to you?					
		Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree
5)	To what extent do you agree with the statement that your musical leisure activities contribute to your wellbeing?					
6)	To what extent do you agree with the statement that your non-musical leisure activities contribute to your wellbeing?					

*The previous question asked respondents to specify how much leisure time they had had during the previous week.

When asked 'How much leisure time would you say you have?' the first two interviewees had indicated that they had busy daily routines and not much time for leisure activities. If they had more time, however, they said, they would engage in various activities such as sports and attending

concerts. Subsequently, interviewees were asked how they would spend their leisure time if they had more of it, and all the interviewees described a range of musical and non-musical activities. The following open-ended question was therefore included in the survey: 'If you had more leisure time how would you use it? Please include both musical and non-musical activities.' Both leisure time and leisure activities can change according to life stages, events and circumstances (e.g. Iwasaki & Smale, 1998; Verbrugge et al., 1996) so responses to this question would provide useful insights into how respondents prioritised different leisure activities at the time of completing the survey.

One interviewee was from another country, having come to the UK for one year to complete her Master's course at the conservatoire. When she was asked 'Can you tell me something about how you spend your leisure time?' she answered that her leisure activities would be different if she were living in her home country. Being in a new environment, away from home, she engaged in leisure activities centred on meeting new people so as to build a social life. Many university and conservatoire students live away from home and professional musicians, especially performers, tend to travel regularly for work. Hence, to identify similar situations and to understand how musicians' choices of leisure activities are influenced by different circumstances, the following four questions were included in the survey: 1) 'Which country do you live in? (England/Scotland/Wales/Northern Ireland/Outside the UK [please specify])'; 2) 'Do you consider the country you live in to be your 'home' country? (Yes/No/If you answered 'No', where is your 'home' country?)'; 3) 'Please answer this question if you are currently studying, working, or living away from home for some other reasons (other than a vacation). To what extent do you agree with the statement that you engage in the same leisure activities when you are at home, and when you are away from home? (strongly agree/agree/neither agree or disagree/disagree/strongly disagree)'; 4) 'If you would like to say more about your leisure activities (musical and non-musical) please do so in the text box provided.'

Interviewees had been asked to describe their life as a musician. Responses indicated that their roles were diverse and unique. So as to explore and compare the musical activities of the four categories of survey respondents, the following three questions were included: 1) 'Please think about the past week, assuming that it was typical for you. (If it was not typical, please think back to the most recent typical week.) How much time did you spend on each of these activities? (practising, rehearsing and performing)? There were seven answer options ('Under 5 hours/6-10 hours/11-15 hours/16-20 hours/21-25 hours/26-30 hours/over 30 hours. If over 30 hours, please specify the number of hours you spent on each activity'); 2) 'Please choose the option from the list below that most accurately describes your musical activities at the moment. You can only choose one answer.' Eight answer options were given as follows:

a. 'I'm a full-time musician earning my entire living from performing'

b. ‘I’m a part-time musician earning part of my living from performing (e.g. music teacher or part-time worker in music industry)’
c. ‘I’m a professionally trained musician but now have a full-time job doing something else (e.g. full-time music teacher / working in another role in the music industry / became an accountant instead, but still perform in my spare time)’
d. ‘I’m a full-time music or peripatetic teacher who does not perform professionally but likes to still play, and does so in an amateur orchestra’
e. ‘I’m an amateur who has come up through the ranks and plays/sings/conducts well enough to be in demand’
f. ‘I’m a recent music college graduate who is trying to build up a career’
g. ‘I’m a current (pre) music college student trying to build up experience’
h. ‘None of the above’

Next, 3) ‘Please use the text box provided below to write a short description of your musical activities; please specify what your primary occupation is, and whether you have any other occupations or hobbies relating to music. Here are some (fictitious) examples you could use as a model: Person 1) I perform professionally full time. Person 2) I teach violin, viola and piano and perform professionally as part of a string quartet from time to time. Person 3) I am a professional freelance orchestral clarinet player and I teach private lessons on a regular basis. Person 4) I am a full-time music student, and I also teach violin to five private pupils.’

In response to questions ‘Can you comment on how you feel about your current state of wellbeing?’ and ‘How do you view the time you engage in music making?’ some interviewees had said that they enjoyed their profession and were passionate about it whereas others said they only did some musical activities because they were a way of earning a living. Another interviewee had claimed that she enjoyed music making as a leisure activity when she was younger but now regretted choosing a career as a musician. The reason she gave for continuing to make music her profession was that she had invested a lot of time in practising and studying to become a musician and thought it was too late to change to a different career now. Given interviewees’ varying perceptions of their careers, and considering the published literature on the potentially negative outcomes of professional music making (e.g. Kenny and Ackermann, 2015; Kok et al., 2016), it was important to understand how full-time musicians view and feel about their roles as music students or professionals. Furthermore, all the interviewees had described music as their leisure activity before they became full-time musicians, reporting an overlap or crossover between their perception of music as work and leisure. In order to explore these findings further, a standardized scale and

seven additional questions were included in the survey. The work-life questionnaire (Wrzesniewski et al., 1997) is a four-item scale that assesses individuals' work orientation as a job, career or calling and their job satisfaction (see Appendix H). The seven additional questions were: 1) 'Before becoming a full-time music student/professional musician, did you consider music making a leisure time activity? (Yes/No)'; 2) 'Please answer the next question only if you answered "yes" to the question before. If you answered "no", please go straight to Question 4'; 3) 'To what extent do you feel that your work and your leisure overlap? (not at all/not very much/neutral/quite a lot/very much)'; 4) 'Please describe in detail what activities you consider as "work" and as "leisure"'; 5) 'Have your feelings about and views on music making changed since you became a full-time music student/professional musician? (Yes/No). If you said "yes", please elaborate in the text box provided'; 6) 'To what extent do you enjoy being a full-time music student/professional musician? (Not at all/not very much/neutral/quite a lot/very much)'; 7) 'How often do you experience negative feelings about your music making? (Never/Rarely/Sometimes/Very often/Always)'.

4.6 Conclusion

In conclusion, the results of the pilot interviews provided the project with validity, in that musicians do have leisure time or at least designate some of their time as such, and that it is worth investigating the benefits of their chosen leisure activities to their health and wellbeing. Having considered the published literature on the challenges musicians face to their health and wellbeing, and the insights gained from this study suggesting that engaging in musical and non-musical leisure activities has the potential to contribute positively to musicians' wellbeing, I decided to investigate musicians' leisure experiences further in the next stage of my research, using as wide a range of musicians as possible, to try to understand how they spend their leisure time and the extent to which they feel their chosen leisure activities contribute to their wellbeing. Based on the results of the pilot interviews, I developed a survey and piloted it with 22 musicians for content and wording before disseminating it to a wide range of amateur, student and professional musicians in the UK and other countries (c. 1,000). A subset of the survey respondents (c. 15) was subsequently invited to take part in follow-up interviews, which were subjected to thematic analysis.

Chapter 5: Survey

5.1 Introduction

This chapter reports the results of the survey that was designed and developed using the results of the pilot interviews reported in Chapter 4. See Section 4.5 for a detailed account of how the survey was developed. Findings from the pilot interviews provided validity to the research topic on musicians' leisure time and offered preliminary insights into how musicians spend their leisure time and the benefits to their health and wellbeing they perceived from engaging in musical and non-musical leisure activities. The aim of the survey reported in this chapter was to explore the following research questions with a wider population of musicians: university and conservatoire students, and amateur and professional musicians:

RQ1a How much leisure time do music students at conservatoires and universities, and amateur and professional musicians, have?

RQ1b How do they choose to spend their leisure time?

RQ2 To what extent do music students at conservatoires and universities, and professional musicians, find music making in their leisure time beneficial for their health and wellbeing?

Many studies of musicians' health and wellbeing relate to the prevention or mitigation of performance anxiety and conditions such as depression. In the present study it was therefore hypothesised that music students and professional musicians would experience lower levels of wellbeing and satisfaction with life compared to amateur musicians. Bearing in mind the results of the pilot interview study, it was also hypothesised that the terms 'work' and 'leisure' would be subjective and difficult to distinguish for respondents because music had been their hobby or extra-curricular activity before they became music students or professional musicians. Many health and wellbeing scales have measured respondents' general wellbeing rather than wellbeing associated with specific work roles, such as being a musician, doctor or student. The present study therefore explored musicians' work orientation, job satisfaction, attitude towards music, level of enjoyment and frequency of experiencing negative feelings in their music making, as well as seeking information related to general wellbeing, and examined relationships between these variables. It is the first study to investigate the role of musicians' leisure activities and their potential effects on health and wellbeing.

5.2 Method

5.2.1 Ethics

Ethical approval was sought and obtained from the Research Ethics Committee of Conservatoires UK (CUK) (see Appendix B for certificates of approval). Formal requests were made to the Heads of Research at each of the conservatoires that are members of CUK, although the Guildhall School of Music and Drama (GSMD), Royal Academy of Music (RAM) and Royal Welsh College of Music and Drama (RWCMD) required the researcher to seek additional approval from their internal ethics committees. Separate applications were made to these institutions adhering to their guidelines, and ethical approval was obtained from GSMD and RAM (see Appendices C and D for certificates of approval). The Royal Welsh College of Music and Drama asked that the application be deferred until the beginning of summer term. Several attempts were made to follow up the initial request, but no response was received so the questionnaire was not distributed to them.

5.2.2 Materials

An eight-section questionnaire was constructed using the following response formats: closed, Likert scale, multiple-choice and open-ended text boxes. It can be seen in full in Appendix G. The first three sections address 1) respondents' demographic characteristics, 2) involvement with music and 3) detailed information on their leisure activities. The next three sections consist of three validated scales, 4) the PERMA-profiler (Butler & Kern, 2016), 5) Satisfaction with Life Scale (SWLS; Diener et al., 1985) and 6) the Work-Life Questionnaire (WLQ; Wrzesniewski et al., 1997). The last two sections ask 7) music students only and 8) professional musicians only to give their views and express their feelings about leisure and work. The topics of the questions included in each section are shown in Table 5.1.

Table 5.1: Questionnaire topics.

Page	Section	Topic
Page 1	Introduction	Research information, informed consent, data protection, contact for further information
Page 2	Screening question	Musicianship and status of regular engagement in music making
Page 3	Section 1 - Respondent profile	Sex, age
		Level of education
		Marital status
		Country of domicile
		Main occupation
Page 4	Section 2 - Involvement with music	Type of musician
		Qualifications in music
		Primary instrument
		Genre of music
		Regular musical activities
		Attitude towards music
Page 5	Section 3 - Leisure time	Time for leisure activities
		Type of leisure activities: musical and non-musical
		Importance of leisure activities and its contribution to wellbeing
Page 6	Section 4 – the PERMA-profiler	Standardized 23-item scale on positive emotion, engagement, relationships, meaning, accomplishment, negative emotion, physical health, loneliness and happiness
Page 7	Section 5 – SWLS	Standardized 5-item scale on life satisfaction
Page 8	Section 6 – the WLQ	Standardized 4-item scale on work-life perception
Page 9	Section 7 - From leisure to work (as a full-time music student)	Duration of being a full-time music student
		Distinction between work and leisure
		Views, extent of enjoyment and negative feelings on music making
Page 10	Section 8 - From leisure to work (as a professional musician)	Duration of being a professional musician
		Distinction between work and leisure
		Views, extent of enjoyment and negative feelings on music making
Page 11	Further research	Invitation to participate in a follow-up interview study
Page 12	Conclusion	Thanking respondents and providing contact information for researcher

The PERMA-profiler (Butler & Kern, 2016)

The first standardized questionnaire used in the study was the 23-item PERMA-profiler. This was chosen because the survey sought to explore the contribution to respondents' wellbeing of music making as a leisure activity and as a non-leisure activity. The measure captures the five domains that define subjective wellbeing, according to Seligman. It has been used widely in recent years to explore them. As detailed in Chapter 2, Seligman's (2011) PERMA model suggests that five core elements define human flourishing: [P]ositive emotion, [E]ngagement, [R]elationships, [M]eaning and [A]ccomplishment, which Forgeard et al. (2011) argue are the best approximation of what humans pursue for their own sake. The model has been used to inform the design of school music programmes (Lee et al., 2017; McFerran, 2010; Rickson & McFerran, 2014), to promote musical engagement for psychological wellbeing in community development (Lee et al., 2016), and has been shown to be a useful tool for exploring musicians' wellbeing (Ascenso et al., 2017; 2018). The PERMA-profiler uses a response format of an eleven-point Likert scale ranging from 0 to 10 (never to always, terrible to excellent or not at all to completely) for each question. The measure is designed to identify the five PERMA domains using three items per domain, as well as eight additional items that assess physical health (three items), negative emotion (three items), loneliness (one item: How lonely do you feel in your daily life?) and happiness (one item: Taking all things together, how happy would you say you are?).

Table 5.2 provides examples of questions for each of the five PERMA domains, physical health and negative emotion. The psychometric properties of the PERMA-profiler have been assessed in previous studies and support its validity and reliability (see Butler & Kern, 2016; Giangrasso, 2018; Kern et al., 2015). In the present study, Cronbach's alpha coefficients of reliability (α) were .89 for positive emotion, .65 for engagement, .82 for relationships, .89 for meaning, .79 for accomplishment, .91 for health, and .71 for negative emotion. The psychometric properties of the PERMA-profiler according to Nunnally's (1978) criteria for research in general suggests that if the Cronbach's alpha value is higher than .70 it has good reliability. All sub-scales in the present study achieved over .70 suggesting good reliability. The single exception was the [E]ngagement sub-scale, with a lower α (.65) suggesting that this is the least reliable (Butler & Kern, 2016).

Table 5.2: Example questions for each domain of the PERMA-profiler.

Number	Domain	Example	Scale
Q3	Positive emotion	In general, how often do you feel joyful?	0=Never to 10=Always
Q4	Engagement	How often do you become absorbed in what you are doing?	0=Never to 10=Always
Q6	Relationships	To what extent do you receive help and support from others when you need it?	0=Not at all to 10=Completely
Q1	Meaning	In general, to what extent do you lead a purposeful and meaningful life?	0=Not at all to 10=Completely
Q5	Accomplishment	How much of the time do you feel you are making progress towards accomplishing your goals?	0=Never to 10=Always
Q12	Negative emotion	In general, how often do you feel angry?	0=Never to 10=Always
Q2	Physical health	In general, how would you say your health is?	0=Terrible to 10=Excellent

Satisfaction with Life Scale (Diener et al., 1985)

The SWLS was chosen because the survey sought to explore respondents' satisfaction with their lives as musicians, and because it is short and easy to complete, compared to other questionnaires such as the Quality of Life index (Ferrans & Powers, 1992) and the World Health Organization-Quality of Life-BREF 23-item questionnaire (1996). The SWLS measures the degree of global satisfaction respondents have with their own life and has been used extensively in a variety of fields. For example, Bonneville-Roussy et al. (2011) used it in a study of 202 classical musicians to explore the roles of passion, goals, deliberate practice and subjective wellbeing in expert music performance. Fritz and Avsec (2007) used it to explore the experience of flow and subjective wellbeing in 84 music students. These studies have used the SWLS together with several other scales that measure positive affect, negative affect, flow, passion, achievement goals, deliberate practice and music performance to examine if they are predictors of an individual's life satisfaction. The SWLS has five items measuring subjective wellbeing using a seven-point Likert scale (1=strongly disagree to 7=strongly agree). Cut-off scores (Diener, 2006) were used to understand respondents' level of life satisfaction, so respondents could be categorised as extremely dissatisfied (5-9),

dissatisfied (10-14), slightly below average in life satisfaction (15-19), average score (20-24), high score (25-29) and very high score or highly satisfied in life (30-35). The psychometric properties of the SWLS had been assessed in previous studies and support its validity and reliability (see Diener et al., 1985; Pavot et al., 1991; Pavot & Diener, 1993). In the present study, Cronbach's alpha coefficient of reliability was high ($\alpha = .87$).

Work-life Questionnaire (Wrzesniewski et al., 1997)

The WLQ was chosen because, on the basis of the findings of the pilot interviews, the survey sought to explore respondents' levels of satisfaction with their occupations as musicians. All respondents completed the WLQ but only the responses of university students, conservatoire students and professional musicians were analysed. Those of amateur musicians were excluded because they had a wide range of non-musical occupations. The WLQ measures respondents' satisfaction with, and orientation towards, studies or work. Job orientation is categorised in one of three ways: as a calling, career or job. Researchers have used this scale to explore the job orientation of employees in a range of occupations, such as teachers, chefs, counsellors and clerical workers. For example, Rodriguez et al. (2019) used it to understand differences in employees' levels of flow at work and their perceptions of social relevance who work in a multinational broadband and telecommunications provider in Argentina and Ecuador. Similarly, Harzer and Ruch (2012) used it to investigate ways of organizing the workplace by applying individuals' 'signature strengths' to create positive experiences. The questionnaire has four items. The first three describe people Ms. A, Ms. B and Ms. C who have different orientations to work: Job vs Career vs Calling, according to the definitions presented by Bellah et al. (1985) and Schwartz (1986, 1994), and say how each of them feels about their job. Respondents use a four-point Likert scale to indicate how similar they are to the person described (3=Very much to 0=Not at all). The fourth item asks respondents to rate their job satisfaction on a seven-point Likert scale from 1=completely dissatisfied to 7=completely satisfied. The psychometric properties of the WLQ have been assessed and support the concurrent validity of this approach (see Wrzesniewski et al., 1997).

There has been no previous research on how musicians spend their leisure time so the questions in Sections 7 and 8 of the questionnaire, for full-time music students and professional musicians respectively, were derived from the findings of the pilot interview study. For example, the pilot interview study showed that music making had been a leisure activity before interviewees became full-time students and professional musicians. It was therefore difficult for them to distinguish between 'work' and 'leisure' and they thought 'work' and 'leisure' overlapped. The following questions were therefore included in the questionnaire to address this finding: 'Before

becoming a full-time music student/professional musician, did you consider music making a leisure activity?' and then 'If yes, to what extent do you feel that your work and your leisure overlap? Please describe in detail what activities you consider as 'work' and 'leisure'?

Interviewees in the pilot interview study reported that their level of enjoyment in music making had either increased or decreased when they became full-time music students or professional musicians. The following questions addressed this finding: 'Have your feelings about and views on music making changed since you became a full-time music student/professional musician? If yes, please elaborate.' 'To what extent do you enjoy being a full-time music student/professional musician?' 'How often do you experience negative feelings about your music making?'

At the end of the survey respondents were thanked and asked to provide their contact details if they were prepared to take part in follow-up interviews.

5.2.3 Pilot survey

Twenty-two respondents were recruited by contacting PhD candidates and Master's students at the RNCM, Suzuki teachers via the British Suzuki Institute (BSI) and friends who are professional musicians. The questionnaire was piloted between 10 July and 18 September 2017 via Bristol Online Surveys (now Online Surveys) and made available to respondents via a link contained in an email. They completed it and gave feedback on its content and wording. Minor changes were made to the questionnaire as the result of their feedback (see Table 5.3). These changes were sufficiently minor for responses to the pilot questionnaire to be included in the data analysed for the main study.

Table 5.3: Changes made to the survey as a result of the pilot study.

Section and question number	Question in the pilot survey	Reason for amendment	Amendment
Section 1: Respondent profile, Question 7	What is your main occupation? Answer options were: Full-time employed, self-employed, unemployed, employed, student.	Some respondents who were retired suggested the additional category.	Added an additional answer option 'retired'.
Section 2: Involvement with music, Question 5	How long have you been playing and/or singing?	Some respondents were not clear if the question related to their main instrument or any instrumental or vocal training.	Added the phrase 'main instrument': How long have you been playing your main instrument and/or singing?
Section 2: Involvement with music, Question 7	Please think about the past week, assuming that it was typical for you. (If it was not typical, please think back to the most recent typical week.) How much time did you spend on each of these activities? [practising, rehearsing and performing].	Many respondents who teach stated that they spent a substantial amount of time during their day engaging in teaching activities that also involved them playing their instruments.	Added an additional activity 'teaching': Please think about the past week, assuming that it was typical for you. (If it was not typical, please think back to the most recent typical week.) How much time did you spend on each of these activities? [practising or teaching an instrument or the voice, rehearsing and performing].
Section 2: Involvement with music, Question 8	Please choose the option from the list below that most accurately describes your musical activities at the moment. You can only choose one answer (eight answer options were given including 'none of the above or other').	Some respondents indicated that the answer options given did not describe their current musical activities accurately.	A free text box was added at the end of this question: If you selected 'none of the above or other' please describe your musical activities at the moment.
Section 2: Involvement with music, Question 8	Please choose the option from the list below that most accurately describes your musical activities at the moment. You can only choose one answer (eight answer options were given). One answer option was: I am an amateur who has come up through the ranks and plays/sings/conducts well enough to be in demand.	Some respondents said that they thought the phrase ‘come up through the ranks’ would be interpreted differently by each individual.	The phrase 'come up through the ranks' was removed: I am an amateur who plays/sings/conducts well enough to be in demand.
Section 2: Involvement with music, Question 9	There was no question.	The researcher decided to address some of the findings of the pilot interviews by seeking to distinguish between respondents with positive and negative attitudes towards their music making.	A question was added: Please choose one statement that best reflects your attitude towards music: five statements were provided as answer options.
Section 3: Leisure time, Question 7	Please answer this question if you are currently studying, working, or living away from home (other than for a vacation).	One responded suggested the wording ‘only’ would provide more clarity.	The word 'only' was added: Please answer this question only if you are currently studying, working, or living away from home (other than for a vacation).
Section 6: the Work-Life Questionnaire	Please rate your satisfaction with your job on a scale from 1 to 7.	Retired respondents stated that this question assumed that the respondent had a job.	Added a statement at the beginning of this questionnaire to include retired musicians: “This questionnaire is primarily aimed at musicians (including students) who are currently engaging in music performance and practice. If you are a retired musician, however, and would like to take part, please think about your working life as you complete this section.”

5.2.4 Main study: Procedure

The survey was administered in the same way as the pilot study, via Bristol Online Surveys (now Online Surveys) and made available to respondents via a link contained in an email or message (see Appendix H for a copy of the survey). The researcher recruited respondents between 23 October 2017 and 31 May 2018 by contacting the nine conservatoires and 54 university music departments in the UK, and the BSI, via social media such as Facebook, Twitter and Instagram; by visiting local ensemble and church choir groups; and through family and friends. A snowballing method was used to recruit more respondents, insofar as all respondents were encouraged to pass the link to the questionnaire on to other musicians they knew. Reminder and follow-up e-mails and messages were sent to administrators of the conservatoires, university music departments and the BSI every two weeks over a period of six to eight weeks depending on the responsiveness and willingness of the heads of departments and administrators.

5.2.5 Data analysis

Most of the questions in Sections 1) and 2), concerning respondents' profiles and their involvement with music, produced categorical data that were analysed using descriptive statistics and used as grouping variables.

Following data collection, the number of response categories for five questions was reduced from five or more to three. In Section 2, question 7 'How much time did you spend on each of these activities (practising, teaching, rehearsing and performing)?' the original seven response categories had been ≤ 5 hours, 6-10 hours, 11-15 hours, 16-20 hours, 21-25 hours, 26-30 hours and ≥ 30 hours. These were re-grouped into three categories: ≤ 10 hours, 11-20 hours and ≥ 21 hours. In Section 3, question 2 'How much leisure time did you have?' the original five response categories had been 0-2 hours, 3-5 hours, 6-8 hours, 9-11 hours and ≥ 12 hours. These were re-grouped into three categories: ≤ 5 hours, 6-11 hours and ≥ 12 hours.

Quantitative data were analysed using IBM SPSS 24. Missing data were handled using listwise deletion for between-groups exploration. Chi-square analyses were used to test associations between variables to understand how respondents' demographic characteristics interacted, and the relationships between these characteristics and responses to other questions. Where assumptions of chi-square tests were violated (e.g. when sub-populations were so small that more than 20% of expected cell frequencies were less than 5), data were recoded into larger groups or the smallest groups were excluded. Bonferroni corrections were also applied.

Where assumptions of normality and homogeneity were violated, non-parametric tests were used. For between-group analyses, Kruskal-Wallis tests were used to assess differences between

groups (university students, conservatoire students, amateur musicians and professional musicians) on scores representing each of the five PERMA domains, physical health, negative emotion, loneliness and happiness; overall wellbeing (i.e. the total score for the PERMA-profiler); satisfaction with life score; and job satisfaction. Pairwise comparisons with adjusted *p* values were used to compare groups of musicians (university vs. conservatoire students, university students vs. amateur musicians, university students vs. professional musicians, conservatoire students vs. amateur musicians, conservatoire students vs. professional musicians, amateur vs. professional musicians). Significance values were adjusted by the Bonferroni correction for multiple tests. Effect sizes were calculated using the following formula: $r = \frac{z}{\sqrt{N}}$ (where z is the z-score and *N* is the size of the sample, the number of total observations, on which *z* is based).

When data were non-normally distributed, Spearman's correlation coefficient was used to examine associations between groups. Bonferroni corrections of significance values were also calculated.

Open-ended responses were analysed thematically for each question. After reading the responses several times the researcher generated themes for each question. Responses were thereafter grouped under those themes. In some instances, indications of the numbers contributing to each theme/sub-theme will be outlined.

5.3 Results

5.3.1 Demographic information

A total of 637 musicians, including respondents to the pilot study, responded to the survey. Respondents described themselves as one of the following: 1) music student at university; 2) music student at conservatoire, music college (UK) or school of music (e.g. USA); 3) amateur musician; 4) professional musician; 5) retired musician. There were only eight respondents in the 'retired musician' category, and these were re-grouped into the other categories based on their responses to other questions. A total of 170 were university students, 116 were conservatoire students, 171 were amateur musicians and 180 were professional musicians. See Table 5.4 for an overview of information about the respondents. Eighteen respondents did not disclose their age. In this chapter and the chapters to follow, the term 'university students' is used to refer to students studying music at university full-time, while 'conservatoire students' refers to students studying music full-time at a tertiary-level (higher) institution of music education such as a conservatoire, college, school or academy teaching music exclusively or music as one of several performing arts. When both groups of students are combined, they are referred to as student (as opposed to professional) musicians or music students.

Table 5.4: Key characteristics of respondents.

Group	*N*	Sex (*N*=634)		Age in years (*N*=619)					
		Male	Female	Mean	SD	Median	Mode	Min	Max
University students	170	54	115	22.08	6.53	20	19	18	61
Conservatoire students	116	43	73	22.63	5.24	21	19	18	52
Amateur musicians	171	70	100	43.79	16.41	43	64	18	82
Professional musicians	180	67	112	43.34	13.42	42	36 & 40	23	81
Total	637	234	400	33.88	15.83	27	19	18	82

A significant association was found between age and group (χ^2 (6) = 343.39, p<.0001): university and conservatoire students were more likely to be between 18 and 24 years of age and amateur and professional musicians were more likely to be over 25 years of age.

Respondents' years of playing their primary instrument ranged from one year to 72 years. Frequencies of playing experience by group are presented in Figure 5.1. A significant association was found between playing experience and group (χ^2 (15)=263.70, p<.0001): as shown in Figure 5.1, university and conservatoire students were more likely to have up to 20 years of playing experience, and amateur and professional musicians were more likely to have over 20 years of playing experience. Descriptive statistics for playing experience by group are presented in Table 5.5.

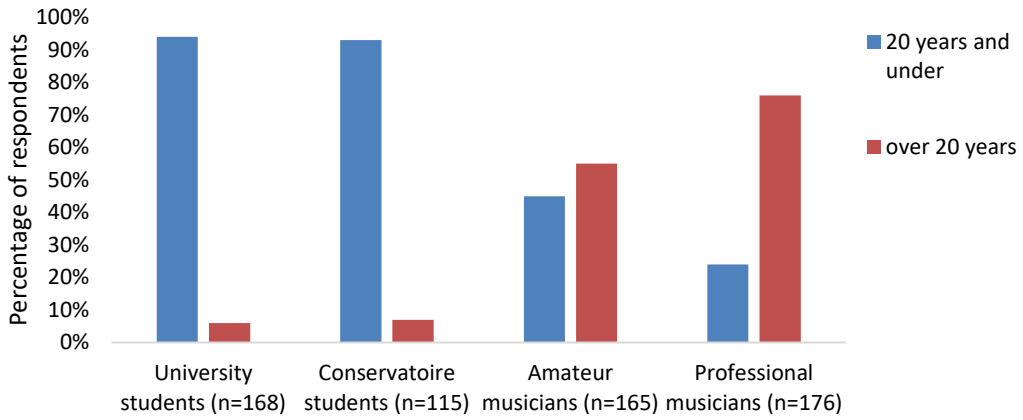

Figure 5.1: Years of playing experience by group.

Table 5.5: Playing experience: Descriptive statistics.

		Playing experience (in years)					
Group	***N***	**Mean**	**SD**	**Median**	**Mode**	**Min**	**Max**
University students	168	11.81	6.39	11	10	2	46
Conservatoire students	115	13.1	5.95	12	10 & 15	3	48
Amateur musicians	165	26.69	16.81	25	30	1	72
Professional musicians	176	33.03	14.48	30.5	20 & 30	5	72
Total	624	21.97	15.28	16	10	1	72

5.3.2 Respondents' current musical activities and occupations

Respondents engaged in a wide range of musical activities in their role as student, professional or amateur musician. They were asked to choose one statement from a list of seven that most accurately described their current musical activities. An eighth option, 'none of the above or other', was also given (see Table 5.6) with a free text box to describe their current musical activities.

Table 5.6: Current musical activities by group.

Musical activity	**University students (*n*=169)**	**Conservatoire students (*n*=115)**	**Amateur musicians (*n*=170)**	**Professional musicians (*n*=179)**
1. Full-time musician earning my entire living from performing.	2 (1%)	4 (3%)	1 (0.6%)	23 (13%)
2. Part-time musician earning part of my living from performing.	5 (3%)	5 (4%)	14 (8%)	63 (35.2%)
3. Professionally trained musician but now have a full-time job doing something else.	8 (5%)	1 (1%)	16 (9.4%)	36 (20.1%)
4. Full-time music or peripatetic teacher who does not perform professionally but likes to still play and does so in an amateur orchestra.	2 (1%)	2 (2%)	3 (2%)	16 (9%)
5. Amateur who plays/sings/conducts well enough to be in demand.	16 (10%)	2 (2%)	82 (48%)	1 (0.5%)
6. Recent music college graduate who is trying to build up a career.	12 (7%)	8(7%)	0 (0%)	4 (2.2%)
7. Current (pre) music college student trying to build up experience.	80 (47%)	78 (68%)	3 (2%)	0 (0%)
8. None of the above or other.	44 (26%)	15 (13%)	51 (30%)	36 (20%)

Additionally, respondents were asked to describe their musical activities, specify their primary occupation and list any other music-related occupations or hobbies. As shown in Appendix H, four fictitious examples were provided (e.g. 'I am a professional freelance orchestral clarinet player and I teach private lessons on a regular basis'). Respondents' free-text responses were categorised and are presented in Table 5.7.

Table 5.7: Respondents' primary music-related occupations.

Musical activities and occupations	***n***
Performing in professional and amateur contexts	488
Studying music in university, conservatoire, private music institutions	291
Teaching or lecturing music in institutions and privately	257
Directing/producing music, chief conductor, stage manager, concert master	69
Composing, song writing	62
Playing or practising on their own	22
Music events organizer	18
Music technician, music engineer	11
Music teacher trainers, examiners and adjudicators	8
Musicologist/music journalist	5
Music therapist/massage therapist for musicians	3

Amateur musicians included doctors, nurses, pharmacists, police officers, lawyers, scientists, and teachers who, like professional musicians, engaged in a wide range of musical activities. For example, full-time music students often took on professional work for the money as well as the experience. Table 5.8 presents sample quotations describing respondents' current musical activities.

Table 5.8: Sample quotations describing current musical activities.

Group	Current musical activities
University student	I'm a music PhD student who musically directs a university Gilbert & Sullivan society and plays the piano as well for them. I also am a self-taught fiddle player who dabbles in folk music and occasionally plays for dancing.
University student	I am a full-time music student, I work occasionally as a session trombone player/drummer and I frequently work with brass bands outside the university. I sometimes work in pit bands for amateur musical theatre productions.
Conservatoire student	I am a full-time Music Education student, involved in Jazz band, Tinee Specs band (studio musician group) songwriter and performer, practice cello, piano and trombone independently, compose music for a video game demo, and record YouTube covers and original songs occasionally.
Conservatoire student	Professional choral singer (most recent engagement before returning to be a student: 7 years lead singer of a world touring show) currently at conservatory retraining as an opera singer.
Amateur musician	I am an engineer. I play in several groups: orchestras, clarinet choir, wind band, choir and chamber music.
Amateur musician	I am an amateur pianist. I consider it a major hobby and I spend (not enough) time practising daily - less than 1 hour per day. I did my ABRSM Performance Diploma three years ago, as a personal challenge - which was very satisfying. Since 2013, I have been working as an administrator in a music environment, which has made it really nice joining work with this love of music.
Professional musician	I am a professional pianist (accompanist) and teacher, choral conductor, academic (researcher and supervisor) working in a Conservatoire.
Professional musician	Professionally trained conductor and violinist/violist. Now work as a Head of Strings in a large private school. In this role I teach, conduct, perform and do administration. I perform chamber music in a professional capacity in my spare time. In addition, I am the Music Director/Chief Conductor of an Amateur Orchestra in Sydney which has a regular concert series. I also teach privately and freelance as a performer or conductor.

5.3.3 Time spent on musical activities

Respondents were asked to think about the past (typical) week and estimate the time they had spent practising or teaching an instrument or the voice, rehearsing and performing. (Teaching was included in the main survey but not the pilot survey.) The response rate for these questions varied, as indicated below. Respondents may not have responded in one or more categories because they did not engage in the activity in a typical week.

Practising: A significant association was found between time spent practising and group (χ^2 (6)=125.41, p<.0001): as shown in Figure 5.2, university students (78%), amateur musicians (92%) and professional musicians (79%) were more likely to practise for up to 10 hours in a typical week. Eight respondents did not answer the question. The proportion of conservatoire students that practised for 21 hours or more (60.9%) was significantly more than the proportion that practised for

11-20 hours (38.4%) and up to 10 hours (9.3%) and the proportion of conservatoire students who practised for 11-20 hours (38.4%) was also significantly more than the proportion that practised for up to 10 hours (9.3%). There were no significant differences, however, between the proportions of professional musicians that practised for up to 10 hours (29.5%), 11-20 hours (22.3%) or 21 hours or more (26.1%) each week.

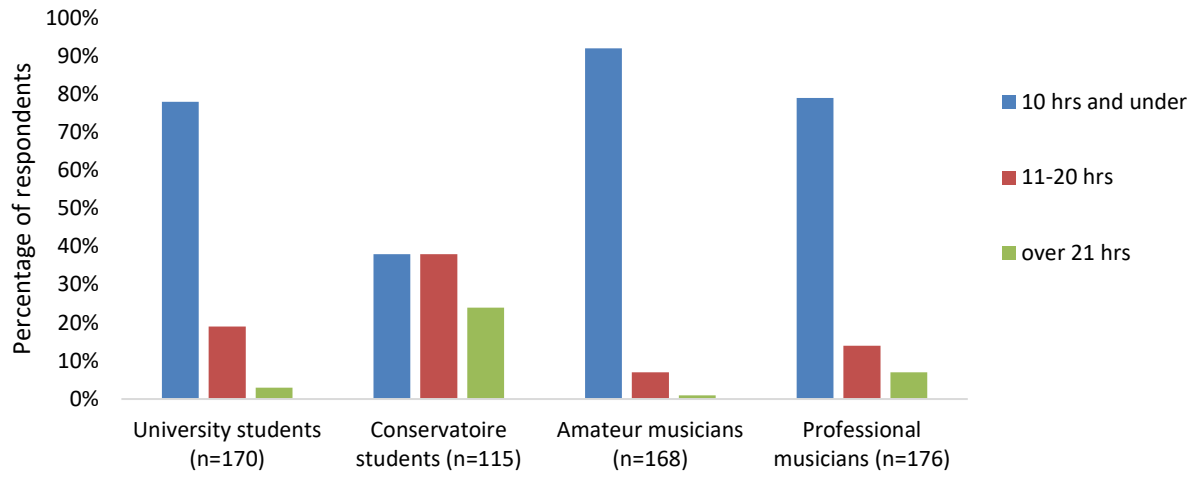

Figure 5.2: Time spent practising by group.

Performing: As shown in Figure 5.3, the vast majority of respondents performed for less than 10 hours (university students and amateur musicians: 99%, conservatoire students: 94%, professional musicians: 93%) in a typical week, while no university students or amateur musicians performed for more than 20 hours. Fifty-six respondents did not answer this question.

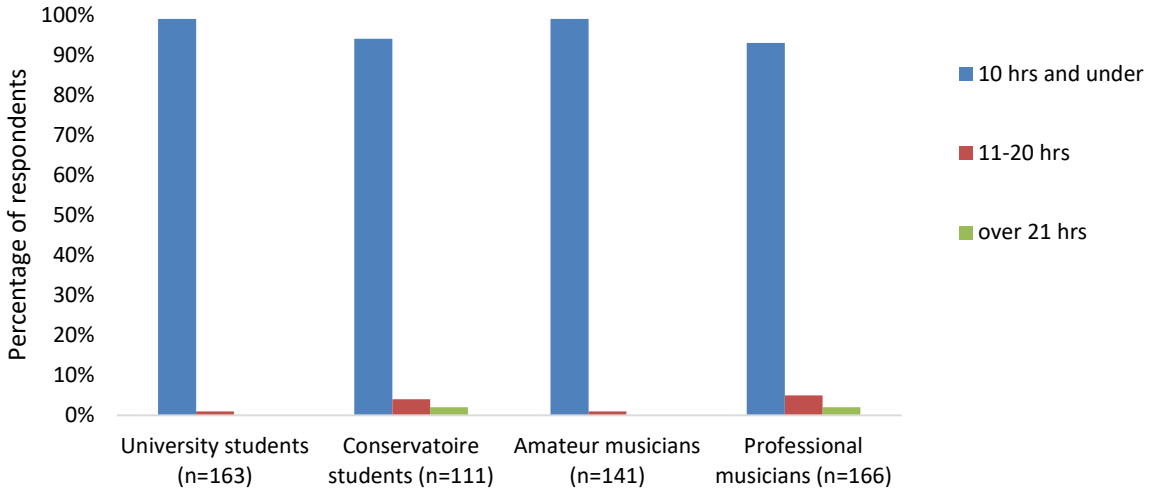

Figure 5.3: Time spent performing by group.

Rehearsing: As shown in Figure 5.4, most university students (83%), conservatoire students (75%), amateur musicians (97%) and professional musicians (86%) rehearsed for up to 10 hours in a typical week, while 16% of university students, 21% of conservatoire students and 13% of professional musicians rehearsed for 11-20 hours in a typical week. Thirty-six respondents did not respond to this question.

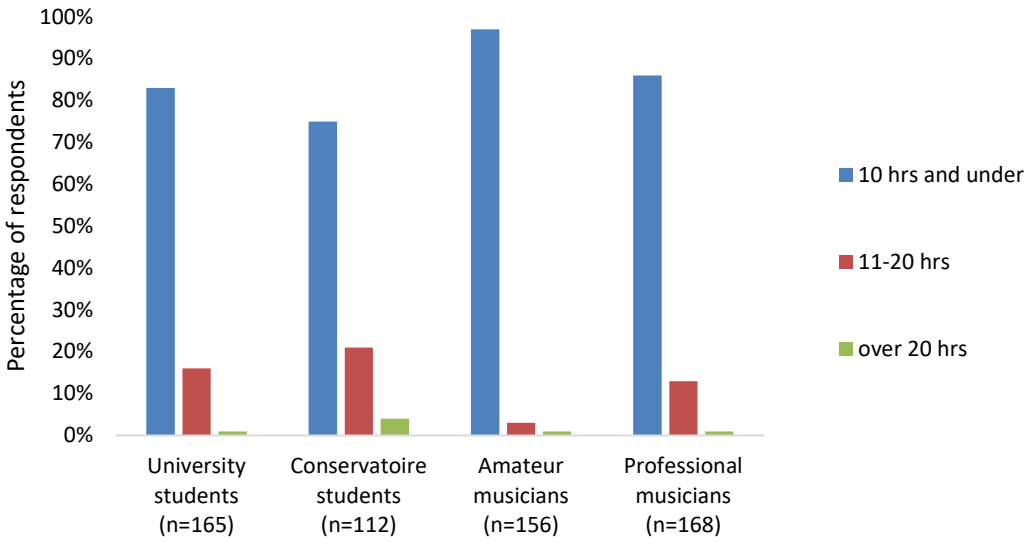

Figure 5.4: Time spent rehearsing by group.

Teaching: A significant association was found between time spent teaching and group (χ^2 (6)=154.76, p<.0001): as shown in Figure 5.5, university students (98%), conservatoire students (91%) and amateur musicians (88%) were more likely than professional musicians to spend less than 10 hours teaching, in a typical week. Teaching had not been included in the pilot survey of 22 respondents and a further 103 respondents failed to answer this question. The proportion of professional musicians who spent 11-20 hours (74.6%) and more than 20 hours (83.3%) teaching was significantly more than the proportions who spent less than 10 hours teaching (17.5%), in a typical week. There were no significant differences, however, between the proportions of amateur musicians who spent less than 10 hours (22.2%), 11-20 hours (11.6%) or over 21 hours (8.3%) teaching, in a typical week.

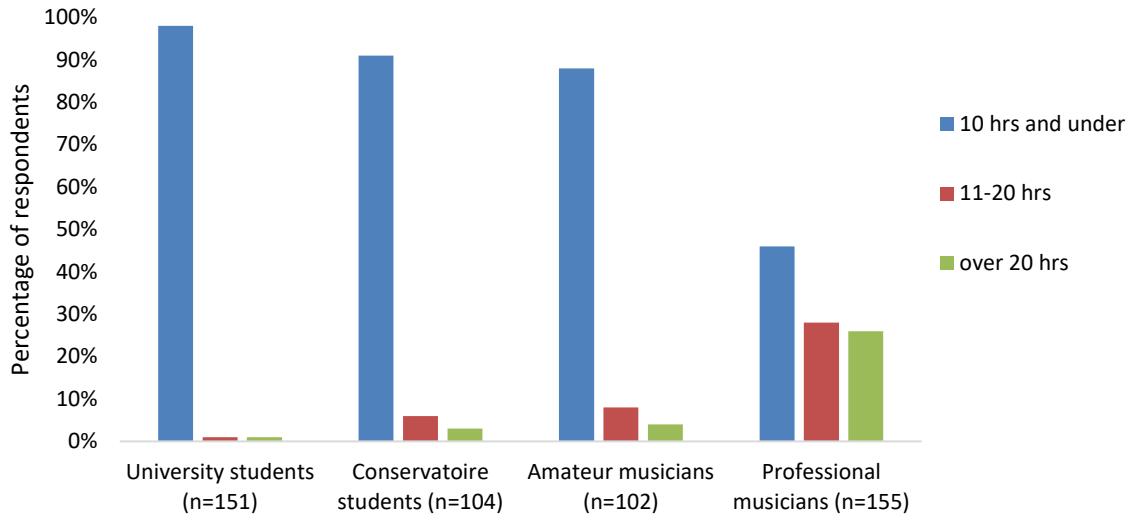

Figure 5.5: Time spent teaching by group.

Section 5.3 has provided an overview of the four groups of musicians' demographic characteristics (Section 5.3.1); respondents' primary occupations and musical activities (Section 5.3.2); and the time respondents reported spending on practising, performing, rehearsing and teaching (Section 5.3.3). The next section (5.4) presents the results of the survey that address Research Questions 1a (How much leisure time do university students, conservatoire students, amateur and professional musicians have?) and 1b (How do they choose to spend it?).

5.4 Leisure time and leisure activities

5.4.1 Time for leisure activities and leisure time

Respondents were asked if they normally have time for leisure activities. As shown in Table 5.9, the majority reported that they do, and chi-square analysis showed no association between group and whether or not they had time for leisure activities (χ^2 (3)=3.656, p=.299).

Table 5.9: Time for leisure activities by group.

Group	*n* who said 'yes' (%)
University students (n=169)	150 (89%)
Conservatoire students (n=116)	98 (84%)
Amateur musicians (n=169)	155 (92%)
Professional musicians (n=180)	158 (88%)

Respondents were asked to estimate their hours of leisure time in a typical week. A significant association was found between leisure time and group (χ^2 (6)=18.300, p=.005): as shown

in Figure 5.6, 54% of university students, 49% of conservatoire students, 41% of amateur musicians and 44% of professional musicians spent 6-11 hours of leisure time in a typical week, while 37% of university students, 39% of conservatoire students, 35% of amateur musicians and 38% of professional musicians spent up to five hours of leisure time in a typical week. Twenty-nine respondents did not answer the question. The proportion of university students who had more than 12 hours of leisure time (14.1%) was significantly smaller than the proportions who had 0-5 hours (27%) and 6-11 hours (31.4%) leisure time. By contrast, the proportion of amateur musicians who had more than 12 hours of leisure time (41.4%) was significantly larger than the proportions who had 0-5 hours (26.1%) and 6-11 hours (24%) leisure time. There were no significant differences, however, between the proportions of conservatoire students who had 0-5 hours (18.1%), 6-11 hours (18%) or more than 12 hours (13.1%) leisure time. Nor were there significant differences between the proportions of professional musicians who had 0-5 hours (28.8%), 6-11 hours (26.5%) or more than 12 hours (31.3%) leisure time in a typical week.

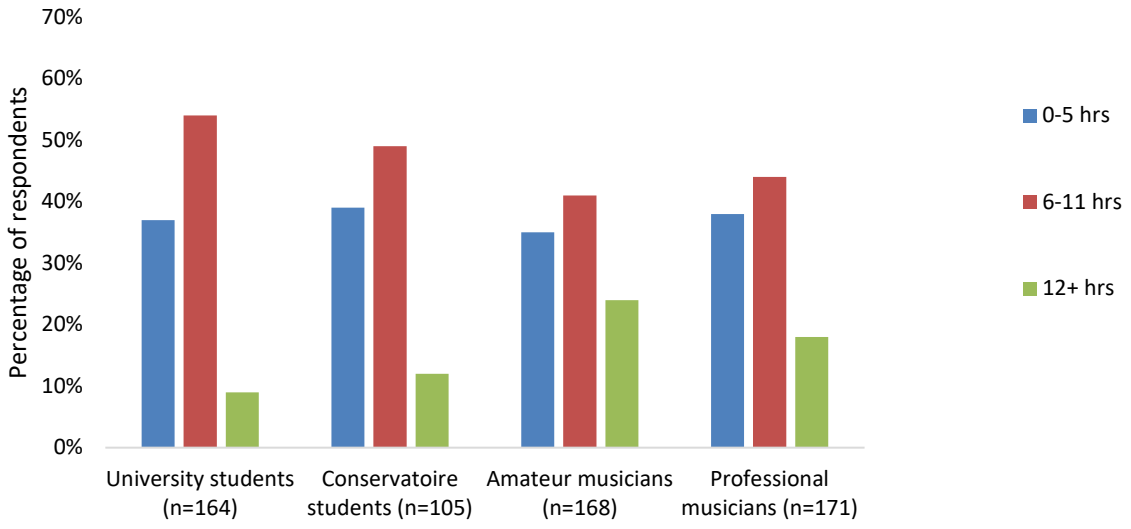

Figure 5.6: Leisure time in a typical week by group.

5.4.2 Leisure activities

Respondents were asked the extent to which they spend their leisure time on musical and non-musical activities. A significant association was found between type of leisure activities and group (χ^2 (3)=12.248, p=.007): as shown in Figure 5.7, amateur musicians were more likely than would be expected due to chance to engage in musical leisure activities whereas professional musicians were more likely to engage in non-musical leisure activities.

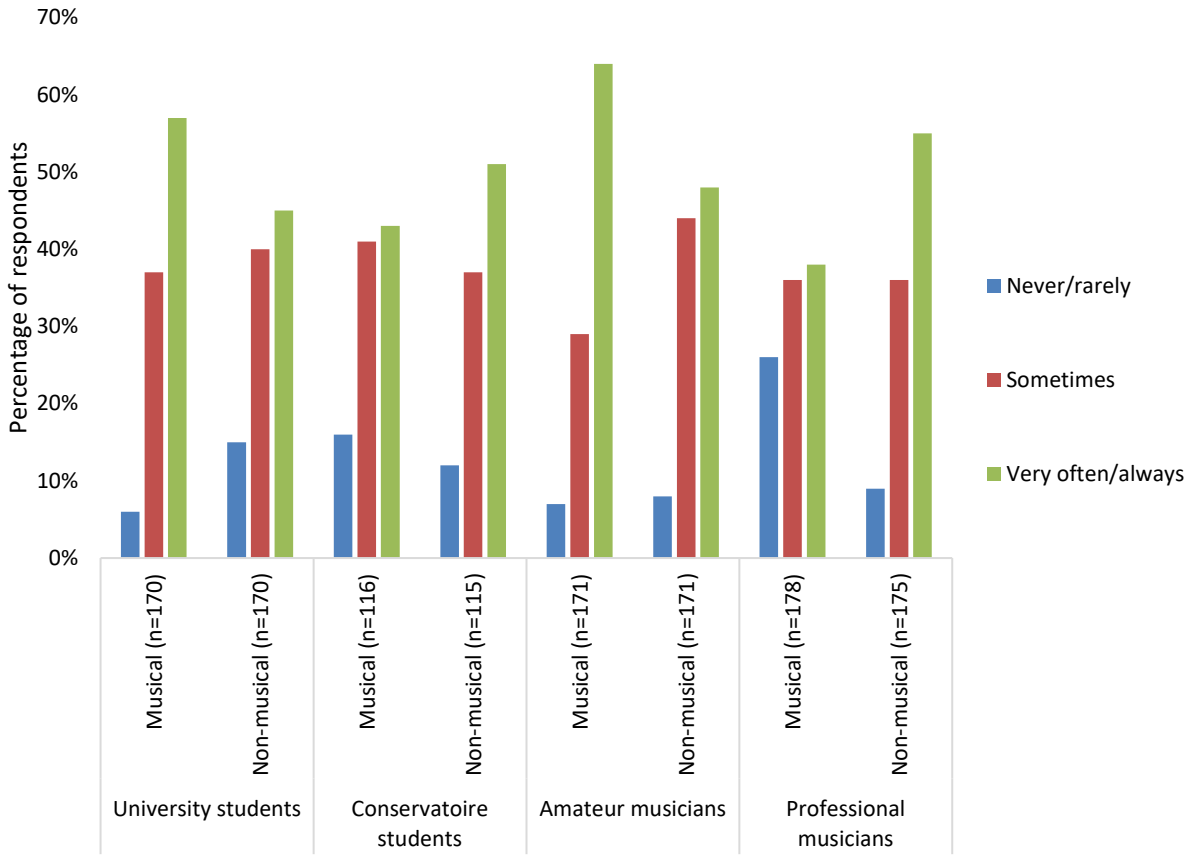

Figure 5.7: Leisure activities (musical and non-musical) by group.

Respondents used free text to describe how they spent their leisure time on a range of musical and non-musical activities. The full list is shown in Table 5.10 but those most frequently reported were playing or practising musical instruments or singing and learning to play new instruments, attending live music events, and listening to music.

Table 5.10: Respondents' reports of musical leisure activities with frequencies.

Musical leisure activities	***n***
Playing/practising musical instruments or singing, learning to play new instruments	95
Attending live music events e.g. concerts, gigs, opera	74
Listening to music	74
Playing in music groups e.g. ensembles, orchestra, band	45
Composing and arranging music/creating electronic music	32
Playing/jamming/singing/recording with friends and DJing	18
Reading articles/books related to music, research work for future performances	14
Unspecified musical leisure activities e.g. music enthusiast, music	13
Socialising with musicians	11
Studying music	10
Watching music videos	10
Organizing musical events e.g. concerts, festival	4
Music related volunteer work	2
Sight-reading	2

Non-musical leisure activities were reported more frequently than musical activities. The full list is shown in Table 5.11 but those most frequently reported were watching television, movies, sports or going to the theatre or cinema; socialising; reading; and outdoor activities.

Table 5.11: Respondents' reports of non-musical leisure activities with frequencies.

Non-musical leisure activities	***n***
Watching television, movies, sports or going to the theatre/cinema	187
Socialising (e.g. chatting to friends, going out for meals, meeting friends)	162
Reading	161
Outdoor activities (e.g. walking, running, hiking)	157
Sports activities (e.g. swimming, golf, cricket)	120
Exercise (e.g. going to the gym, attending exercise classes at the gym such as spinning, aerobics)	94
Using social media (Facebook, Twitter), online gaming and watching videos	88
Cooking and baking	72
Arts and crafts (e.g. sewing, knitting, drawing, painting)	65
Spending time with family	50
Travelling and sight-seeing	41
Gardening	38
Yoga and meditation	25
Spending time with pets (e.g. going for walks, caring for them)	24
Dancing	22
DIY, woodwork, day-to-day chores	19
Volunteering	18
Writing (e.g. poems, articles, journal)	17
Visiting museums, art galleries, exhibitions	16
Shopping	15
Photography and videography	11
Board games, quizzes and puzzles	11
Religious activities	10
Studying non-music subjects (e.g. Logic, Science), researching topics of interest (e.g. family-tree)	9
Relaxing or doing nothing	7
Learning languages	7
Sleeping or taking a nap	6
Vehicle restoration, maintenance and motor sport	6

The majority of respondents other than amateur musicians said that music making had been their leisure activity before they became students or professional musicians: 86% of university students (n=160), 67% of conservatoire students (n=112) and 57% of professional musicians (n=155). Of these respondents, 75% of university students (n=134), 68% of conservatoire students (n=80) and 61% of professional musicians (n=102) said they felt their work or studies and leisure overlap "quite a lot" or "very much". This was illustrated in their free text responses when they were asked to describe 'work' and 'leisure' in detail. Analysis of responses suggested that they found categorising music making activities as either 'work' or 'leisure' challenging. As a result, the ways in which

respondents described spending their leisure time varied according to their definition of ‘leisure’. Table 5.12 sets out the nine themes into which responses were grouped with sample quotations to illustrate each theme.

Table 5.12: Themes and sample quotations relating to respondents' views of work and leisure.

View of 'work' and 'leisure'	Example quotations
1. Music making is both work and leisure.	Work is teaching and practising pieces for work. Leisure is playing pieces I want to play but won't necessarily use. (PM) Music is both work and leisure for me. (CS)
2. Music making is both work and leisure, but leisure also includes non-musical activities.	Almost all musical activities are or could be defined as a mix. Non-musical activities are definitely more leisure. (PM) Work: music, Leisure: music and doing nothing/relaxing. (CS)
3. Work (music) is leisure especially because of enjoyment and passion.	I consider all my "work" to be leisure as I love what I do. (US) My studies have become such a vital part of my life that I consider it leisure. I consider it work when it is something I have little interest and do not want to priorities it. (CS)
4. Nature and choice of musical activity determines if music making is work or leisure. For example, academic work, music making that involves deadlines, obligations and assessments were particularly considered as 'work'.	I consider 'work' as something that I am obligated to do (e.g. studying the course and even choir), whereas 'leisure' activities such as exploring outside of the academic sphere online is something I do purely for myself and not because someone else expects me to do it. (US) I like to be part of different ensembles and would regard the rehearsal times as leisure-especially if it is with friends. However, the work I do for other people is generally not seen as leisure-especially if there is a deadline. (US)
5. Respondents' defined work and leisure in their own terms and those definitions varied from person to person.	Work is a task you must complete, leisure is when you are not required and do it at your own pace. (US) Work is something that supports one's livelihood. Music practice is also work because although it is not paid, it is in aid of being good enough to get paid. Work can be but is not exclusively enjoyable. Leisure is never for money and purely for enjoyment. (CS)
6. Difficult to distinguish work and leisure	It's difficult to give a concrete answer to this question, music is the biggest joy for me but also my job. I can't divide my job from the rest of my life, as they're basically the same thing. I love playing/performing piano and happy that this happens to be my work too. (CS) Too closely inter-related to separate. (US) I consider the boundaries between work and leisure to be highly blurred as my work is also my hobby. (PM) The two crossover - it's leisurely work. (US) They overlap quite a lot, Singing practise is something which is technically 'work' as I need to do it in order to do well in exams and progress, etc. However, I would still be doing plenty of singing in my free time (at home, with friends, etc) whether I was a music student or not. (US)
7. Music making is purely work	Music is work. Music is NOT a 'leisure' activity. My leisure activities are mostly connected with nature and fresh air and have nothing to do with music. (PM) Music is always work without exception, my non-music hobbies are my leisure activities. (CS)
8. Paid work is considered 'work' and unpaid work is considered 'leisure' but sometimes it is hard to separate them due to enjoyment or necessity.	If I get paid - work. However, it is a hobby job to me. If I choose to do it for fun and no payment - leisure. (AM) Work activities usually involve payment of some kind: a gig, rehearsals, transcription etc. I also feel these activities are leisure as I love doing them and often get surprised when I'm paid. Leisure activities are playing music for fun, like going to sessions and jamming with people. Sometimes I get paid for that too, so although it's leisure, it's also work. (PM) Playing for fun or unpaid would mainly be leisure but some unpaid is necessary to get the paid gigs. (AM)
9. Leisure has become work	I considered music as a leisure activity until I decided to become a musician during high school. Then it moved into the work category. So now, music activities are categorised as 'work' even if unpaid. (PM) Lessons went from leisure to work. Rehearsals for concerts went from leisure to work. However, my composing is still leisure. (CS)

Note: AM = amateur musician, CS = conservatoire students, PM = professional musician, US = university student

Respondents expressed their feelings about music making and how music has affected their lives, for some positively and for others negatively. It was therefore difficult for them to distinguish between leisure and work: “Music is the centre of my life. It therefore is not a leisure activity” (professional musician) and “Making music a leisure activity as well as professional role really helps the enjoyment for me. I'm lucky I can do that” (professional musician). Some expressed feelings of guilt when not practising:

> I enjoy Yoga, running and watching films or series for leisure. However, music plays such a big part in my life that I often find it is entangled with my leisure activities, and I sometimes feel guilty for not practising music in my spare time. (conservatoire student)

Some students reported that studying music had taken away their pleasure in making music for its own sake: “Since university, my confidence with music has become so low, I try to do as many other things as possible. Uni has taken the joy from something that I loved” (university student). Others indicated that music, once their leisure activity, had become work and that choosing non-musical leisure activities for leisure was necessary for contrast and a more balanced life: “When I was younger all my leisure activities involved music however as I have got older my leisure activities have become more balanced, and include sports and reading” (university student). Some enjoyed engaging in those non-musical activities: “I do enjoy taking time away from music, though, to read and write” (university student), while another respondent stated: “I like to play sport and engage in non-musical activities in addition to my busy music schedule to contrast [with] my musical life” (university student). For some, engaging in non-musical activities was so important that working in a non-musical context was considered as leisure: “I work part time at a bubble tea shop and that to me is leisure time as I do not like associating my leisure time with music” (conservatoire student).

Respondents were asked how they would use more leisure time if they had it. As shown in Table 5.13 and illustrated by sample quotations in Table 5.14, some wanted to engage only in musical activities, some only in non-musical activities and some in a combination of both. A few respondents said they had enough leisure time or that their choice of activity depended on their circumstances. These responses were grouped as ‘other’.

Table 5.13: Respondents’ choice of type of leisure activities if had more leisure time by group.

Type of leisure activity	University students (*n*=155)	Conservatoire students (*n*=92)	Amateur musicians (*n*=151)	Professional musicians (*n*=143)
Musical	30 (19%)	9 (10%)	29 (19%)	21 (15%)
Non-musical	40 (26%)	41 (44.5%)	36 (24%)	65 (45%)
Both	81 (52%)	41 (44.5%)	77 (51%)	53 (37%)
Other	4 (3%)	1 (1%)	9 (6%)	4 (3%)

Table 5.14: Sample quotations of respondents' choice of leisure activities if they had more leisure time by group.

Choice of leisure	Sample quotations
	University students
Musical	I would probably put more time into Musical activities, as these tend to be the ones where I feel putting extra time in actually has a benefit. As opposed to watching Netflix or otherwise 'wasting' time.
Non-musical	To do more away from musical activities, as I feel it is important to take time away from music so as not to lose my love for it.
Both	Get more exercise, meal plan. Practice more and join more groups and attend more music rehearsals. I would join an Irish trad [traditional] group.
	Conservatoire students
Musical	Collaborating/jamming with other musicians.
Non-musical	If I had more leisure time for musical activities, I would not use it, I already think about music enough and I believe that it would be damaging to my wellbeing to focus all my energy on it. If I had more time for non-musical activities, I would go slalom kayaking in Manchester.
Both	Being more sociable in the evenings: going to more concerts outside of college, going to the cinema, joining a sports club/walking club.
	Amateur musicians
Musical	If I had more leisure time, I would use it solely for music to improve my ability and join an orchestra.
Non-musical	More cycling and gardening time and would love to horse ride again.
Both	I would find a balance between being engaged in activities and taking time to recoup from the stresses of modern life. More practice, potentially a fitness/yoga/Pilates class, and also pursue business opportunities.
	Professional musicians
Musical	I would join a band which I could just go and play with, having no responsibility except for my own part.
Non-musical	I'd love to have time to go swimming or to go to a dance class or something. I'd like to be able to take weekends off to travel and visit family.
Both	Travel more, dine out more, read more, compose more.

Respondents were asked how important their musical and non-musical leisure activities were to them (see Table 5.15 for frequencies by group). There was no significant association between group and level of importance attributed to their chosen type of leisure activity (χ^2 (3)=7.000, p=.072).

Table 5.15: Importance of leisure activities (musical and non-musical) by group.

	University students		Conservatoire students		Amateur musicians		Professional musicians	
Level of importance	**Musical (n=169)**	**Non-musical (n=169)**	**Musical (n=115)**	**Non-musical (n=115)**	**Musical (n=171)**	**Non-musical (n=171)**	**Musical (n=172)**	**Non-musical (n=175)**
Not important at all/of little importance	2 (1%)	11 (6%)	8 (7%)	10 (9%)	4 (2%)	6 (3.5%)	22 (13%)	11 (6%)
Of average importance	22 (13%)	50 (30%)	27 (23%)	21 (18%)	26 (15%)	48 (28%)	41 (24%)	39 (22%)
Very important/ absolutely essential	145 (86%)	108 (64%)	80 (70%)	84 (73%)	141 (83%)	117 (68.5%)	109 (63%)	125 (72%)

Section 5.4 (Leisure time and leisure activities) presented the results of the survey addressing research questions 1a: How much leisure time do university students, conservatoire students, amateur and professional musicians have? and 1b: How do they choose to spend it? Section 5.5 presents the results of the survey addressing the second research question: To what extent do university students, conservatoire students and professional musicians find music making in their leisure time beneficial for health and wellbeing?

5.5 Musicians' wellbeing and work orientation

The following results derive from analysis and comparison of responses to the items in the PERMA-profiler and SWLS (Sections 4 and 5 of the survey), the Work-life Questionnaire (WLQ: Section 6) and either Section 7 or 8 (From leisure to work), completed by full-time students and professional musicians respectively. Amateur musicians completed only Sections 4, 5 and 6 of the questionnaire but Section 6 responses were excluded from the analysis because their primary occupation (e.g. pharmacist, police officer) was not related to music. Sections 6-8 of the questionnaire investigated student and professional musicians' attitudes towards music; levels of enjoyment and frequency of experiencing negative feelings when making music; and any changes in their views and feelings about music making that occurred when they became student or professional musicians. Analyses of relationships between these respondents' wellbeing, satisfaction with life, enjoyment of and negative feelings about music making, age and years of playing their primary instrument or singing are presented. Section 5.5 ends by exploring the level of importance respondents attribute to their musical and non-musical leisure activities and their contribution to wellbeing.

5.5.1 The PERMA-profiler

Table 5.16 presents descriptive statistics for the five PERMA domains (positive emotion, engagement, relationships, meaning and accomplishment), the additional domains (physical health, negative emotion, loneliness and happiness) and overall wellbeing by group. Scores for negative emotion and loneliness were reverse-scored and recoded so that the higher the score, the less angry, anxious, sad and lonely respondents felt. Overall wellbeing was calculated by taking the mean of scores on the five PERMA domains and happiness.

All mean scores for the PERMA domains were above the mid-point of the scale (5), and the mean for overall wellbeing was M = 6.34 (SD = 1.57) for university students, M = 6.61 (SD = 1.48) for conservatoire students, M = 7.21 (SD = 1.46) for amateur musicians and M = 7.60 (SD = 1.24) for professional musicians. One advantage of the PERMA-profiler is that it measures wellbeing in multiple domains. Butler and Kern (2016) therefore suggest that the multidimensional structure of the scale should be retained when the results are presented, rather than the responses being

condensed into a single wellbeing score. Ascenso et al. (2018) used the PERMA-profiler to measure professional musicians' wellbeing. As their study had similar aims and design, the results of the present study draw on their findings in relation to scores on the PERMA domains and overall wellbeing.

Table 5.16: PERMA-profiler descriptive statistics for the five domains, overall wellbeing, negative emotion and physical health by group.

Group	Positive emotion	Engagement	Relationships	Meaning	Accomplishment	Overall wellbeing	Loneliness (Recoded)	Happiness	Health	Negative emotion (Recoded)
University students	5.95 (1.79)	6.75 (1.56)	6.48 (2.00)	6.20 (2.09)	6.34 (1.71)	6.34 (1.57)	5.75 (2.73)	6.22 (1.93)	5.97 (1.94)	5.26 (1.69)
Conservatoire students	6.11 (1.70)	6.77 (1.64)	6.81 (2.14)	6.75 (1.90)	6.64 (1.49)	6.61 (1.48)	6.02 (2.71)	6.52 (1.93)	6.35 (1.94)	5.57 (1.77)
Amateur musicians	7.04 (1.67)	7.34 (1.48)	7.20 (1.91)	7.29 (1.88)	7.13 (1.41)	7.21 (1.46)	7.27 (2.63)	7.41 (1.79)	7.15 (1.96)	6.50 (1.72)
Professional musicians	7.29 (1.52)	7.55 (1.40)	7.60 (1.63)	7.94 (1.65)	7.58 (1.37)	7.60 (1.24)	6.99 (2.50)	7.63 (1.58)	7.08 (1.91)	6.20 (1.76)
Total	6.66 (1.76)	7.14 (1.55)	7.05 (1.95)	7.09 (1.99)	6.96 (1.57)	6.98 (1.52)	6.56 (2.71)	7.00 (1.89)	6.67 (1.99)	5.92 (1.80)

Figure 5.8 shows scores for the five PERMA domains by group. All respondents scored lowest for *Positive emotion.* University students and amateur musicians scored highest for *Engagement.* Conservatoire students scored highest for *Relationships* and professional musicians scored highest for *Meaning*.

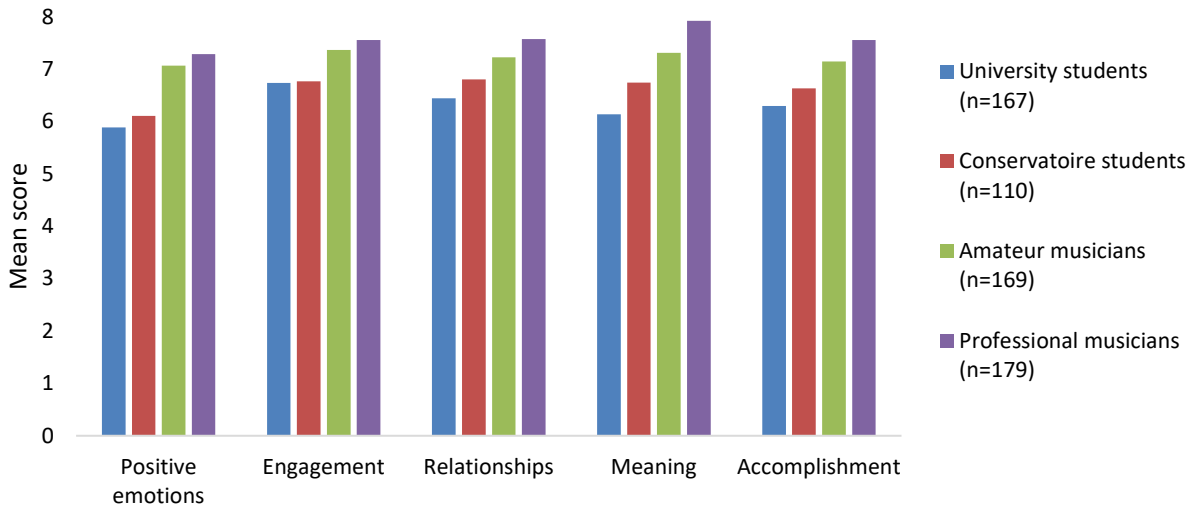

Figure 5.8: PERMA component scores by group.

Consistent with previous studies (Ascenso et al., 2018; Butler & Kern, 2016; Khaw & Kern, 2014), as shown in Table 5.17, scores for the five PERMA components were significantly, positively and for the most part moderately to strongly correlated with each other. For instance, in the total sample, as respondents reported greater *Positive emotion,* they also tended to report higher levels of *Engagement* (r=0.741), satisfaction with *Relationships* (r=0.630), *Meaning* (r=0.744) and *Accomplishment* (r=0.664).

Table 5.17: Correlations between the five PERMA components.

	P	*E*	*R*	*M*	*A*
University students (N=164)					
P	1				
E	0.783**	1			
R	0.590**	0.534**	1		
M	0.776**	0.776**	0.596**	1	
A	0.719**	0.680**	0.509**	0.721**	1
Conservatoire students (N=110)					
P	1				
E	0.761**	1			
R	0.613**	0.474**	1		
M	0.580**	0.513**	0.556**	1	
A	0.549**	0.486**	0.482**	0.631**	1
Amateur musicians (N=169)					
P	1				
E	0.734**	1			
R	0.654**	0.541**	1		
M	0.791**	0.646**	0.619**	1	
A	0.722**	0.641**	0.608**	0.738**	1
Professional musicians (N=179)					
P	1				
E	0.666**	1			
R	0.609**	0.466**	1		
M	0.637**	0.440**	0.477**	1	
A	0.603**	0.414**	0.407**	0.674**	1
Total sample (N=621)					
P	1				
E	0.741**	1			
R	0.630**	0.523**	1		
M	0.744**	0.603**	0.588**	1	
A	0.664**	0.555**	0.514**	0.714**	1

***p*<.01; P, Positive emotion; E, Engagement; R, Relationships; M, Meaning; A, Accomplishment.

Positive emotion

A Kruskal-Wallis test revealed a significant difference between the groups' scores for positive emotion (H[3]=75.18, p<0.0001). Pairwise comparisons with adjusted p-values showed that professional musicians scored significantly higher levels than university (p<.0001, r=-0.39) and conservatoire students (p<.0001, r=-0.34). Amateur musicians also scored significantly higher than university students (p<.0001, r=-0.32) and conservatoire students (p<.0001, r=-0.28). There were no significant differences between the scores for positive emotion of either university and conservatoire students (p=1.000, r=-0.04) or amateur and professional musicians (p=1.000, r=-0.07).

Engagement

A Kruskal-Wallis test revealed a significant difference between the groups' scores for engagement (H[3]=37.096, p<0.0001). Pairwise comparisons with adjusted p-values showed that professional musicians scored significantly higher than university (p<.0001, r=-0.28) and conservatoire students (p<.0001, r=-0.26). Amateur musicians also scored significantly higher than university students (p=.001, r=-0.20) and conservatoire students (p=.01, r=-0.19). There were no significant differences between the scores for engagement of either university and conservatoire students (p=1.000, r=-0.01) or amateur and professional musicians (p=1.000, r=-0.07).

Relationships

A Kruskal-Wallis test revealed a significant difference between the groups' scores for relationships (H[3]=29.68, p<0.001). Pairwise comparisons with adjusted p-values showed that professional musicians scored significantly higher than university (p<.0001, r=-0.28) and conservatoire students (p=.022, r=-0.17). Amateur musicians also scored significantly higher than university students (p=.001, r=-0.19). There were no significant differences between the scores for relationships of university students and conservatoire students (p=.559, r=-0.09), amateur and professional musicians (p=.854, r=-0.08) or amateur and conservatoire students (p=.669, r=-0.09).

Meaning

A Kruskal-Wallis test revealed a significant difference between the groups' scores for meaning (H[3]=79.62, p<0.0001). Pairwise comparisons with adjusted p-values showed that professional musicians scored significantly higher than amateur musicians (p=.009, r=-0.17), university (p<.0001, r=-0.46) and conservatoire students (p<.0001, r=-0.31). Amateur musicians also scored significantly higher than university students (p<.0001, r=-0.29). There were no significant differences between the scores for meaning of either university and conservatoire students (p=.159, r=-0.13) or amateur and conservatoire students (p=.071, r=-0.15).

Accomplishment

A Kruskal-Wallis test revealed a significant difference between the groups' scores for accomplishment (H[3]=61.19, p<0.0001). Pairwise comparisons with adjusted p-values showed that professional musicians scored significantly higher than amateur musicians (p=.042, r=-0.14), university (p<.0001, r=-0.39) and conservatoire students (p<.0001, r=-0.31). Amateur musicians also scored significantly higher than university (p<.0001, r=-0.24) and conservatoire students (p=.027, r=-

0.17). There were no significant differences between the scores for accomplishment of university and conservatoire students (p=1.000, r=-0.07).

Physical Health

A Kruskal-Wallis test revealed a significant difference between the groups' scores for physical health (H[3]=48.50, p<0.0001). Pairwise comparisons with adjusted p-values showed that professional musicians scored significantly higher than university (p<.0001, r=-0.30) and conservatoire students (p=.005, r=-0.19). Amateur musicians also scored significantly higher than university students (p<.0001, r=-0.32) and conservatoire students (p=.001, r=-0.22). There were no significant differences between the scores for physical health of either university and conservatoire students (p=.694, r=-0.09) or amateur and professional musicians (p=1.000, r=0.02).

Negative emotion

A Kruskal-Wallis test revealed a significant difference between the groups' scores for negative emotion (H[3] =49.92, p<0.0001). Pairwise comparisons with adjusted p-values showed that professional musicians scored significantly lower than university (p<.0001, r=-0.26) and conservatoire students (p=.018, r=-0.18). Amateur musicians also scored significantly lower than university students (p<.0001, r=-0.34) and conservatoire students (p=.0001, r=-0.25). There were no significant differences between the scores for negative emotion of either university and conservatoire students (p=1.000, r=-0.08) or amateur and professional musicians (p=.625, r=0.09).

Loneliness

A Kruskal-Wallis test revealed a significant difference between the groups' scores for loneliness (H[3]=37.97, p<0.0001). Pairwise comparisons with adjusted p-values showed that professional musicians scored significantly lower than university (p<.0001, r=-0.23) and conservatoire students (p=.021, r=-0.17). Amateur musicians also scored significantly lower than university students (p<.0001, r=-0.29) and conservatoire students (p=.0001, r=-0.23). There were no significant differences between the scores for loneliness of either university and conservatoire students (p=1.000, r=-0.05) or amateur and professional musicians (p=1.000, r=0.07).

Happiness

A Kruskal-Wallis test revealed a significant difference between the groups' scores for happiness (H[3]=72.07, p<0.0001). Pairwise comparisons with adjusted p-values showed that professional musicians scored significantly higher than university (p<.0001, r=-0.33) and conservatoire

students (p<.0001, r=-0.25). Amateur musicians also scored significantly higher than university students (p<.0001, r=-0.39) and conservatoire students (p=.0001, r=-0.30). There were no significant differences between the scores for happiness of either university and conservatoire students (p=1.000, r=-0.08) or amateur and professional musicians (p=1.000, r=-0.06).

Overall wellbeing

A Kruskal-Wallis test revealed a significant difference between the groups' scores for overall wellbeing (H[3]=75.85, p<0.0001). Pairwise comparisons with adjusted p-values showed that professional musicians experienced significantly higher levels of wellbeing than university (p<.0001, r=-0.43) and conservatoire students (p<.0001, r=-0.33). Amateur musicians also experienced significantly higher levels of wellbeing than university students (p<.0001, r=-0.3) and conservatoire students (p=.002, r=-0.22). There were no significant differences between the scores for overall wellbeing of either university and conservatoire students (p=1.000, r=-0.8) or amateur and professional musicians (p=0.139, r=-0.12).

The descriptive data obtained from the professional musicians who took part in the present study were compared with those reported in Ascenso et al.'s (2018) study of wellbeing in 601 classical professional musicians and Butler and Kern's (2016) study of wellbeing in 31,996 adults aged 18 to 65 and over engaged in a wide variety of occupations and professional activities, both of which also used the PERMA-profiler. This comparison is presented in Table 5.18 and enables similarities and differences between the two groups of professional musicians, and between musicians and the general population, to be seen.

Table 5.18: Comparison of data from three studies for each PERMA domain, overall wellbeing and negative emotion.

Domains	Present study Professional musicians			Ascenso et al. (2018) Classical professional musicians			Butler and Kern (2016) General population		
	N	**Mean**	**SD**	***N***	**Mean**	**SD**	***N***	**Mean**	**SD**
Positive emotion	178	7.29	1.52	601	7.06	1.50	31965	6.69	1.97
Engagement	178	7.55	1.40	601	7.33	1.34	31962	7.25	1.71
Relationships	178	7.60	1.63	601	7.25	1.70	31940	6.90	2.15
Meaning	178	7.94	1.65	601	7.64	1.58	31931	7.06	2.17
Accomplishment	178	7.58	1.37	601	7.32	1.38	31963	7.21	1.78
Overall wellbeing	178	7.60	1.24	601	7.34	1.68	31966	7.02	1.66
Negative emotion	178	4.82	1.77	601	4.04	1.76	31386	4.46	2.06

Comparisons of scores for each of the five PERMA domains shows that the general population sample scored highest on measures of engagement but both samples of professional musicians

scored highest for meaning, while all three samples scored lowest for positive emotion. In the present study, professional musicians scored higher than either of the other two samples for all domains including the PERMA domains, and overall wellbeing and negative emotion.

5.5.2 Satisfaction with life scale (SWLS)

Each of the five items in the SWLS (Diener et al., 1985) is scored from 1 to 7, so the possible range of scores on the questionnaire is from 5 (extremely dissatisfied) to 35 (very highly satisfied). Diener (2006) suggests the following cut-off points: highly dissatisfied (*M*<9), dissatisfied (*M*=10-14), slightly below average in life satisfaction (*M*=15-19), average (*M*=20-24), high (*M*=25-29) and very high (*M*>35). Table 5.19 presents descriptive statistics by group.

Table 5.19: Descriptive statistics for the SWLS.

Group	Satisfaction with life
University students	21.72* (6.69)
Conservatoire students	23.23* (6.47)
Amateur musicians	24.78* (6.57)
Professional musicians	25.80** (5.89)
Total	23.97* (6.58)

*average life-satisfaction, **high life-satisfaction, standard deviations are included in parentheses.

Using Diener's (2006) suggested cut-off scores, professional musicians experienced high, university and conservatoire students experienced average, and amateur musicians experienced between average and high levels of satisfaction with life. A Kruskal-Wallis test revealed a difference between the groups' mean scores ($H[3]=38.67$, $p<0.0001$). Pairwise comparisons with adjusted *p*-values showed that professional musicians scored significantly higher than university ($p<.0001$, $r=-0.31$) and conservatoire students ($p=.003$, $r=-0.20$). Amateur musicians also scored significantly higher than university students ($p<.0001$, $r=-0.24$). There were no significant differences between the satisfaction with life scores of either university and conservatoire students ($p=0.524$, $r=-0.1$) or amateur and professional musicians ($p=1.000$, $r=-0.07$).

5.5.3 Work-life questionnaire (WLQ)

The WLQ was completed by university (*n*=170) and conservatoire students (*n*=116) as well as professional musicians (*n*=180) because music students consider their academic studies as 'work'. The responses of the three groups were analysed to explore respondents' levels of satisfaction with their occupation and their orientation towards work. They were asked to read short descriptions of three people who regarded their occupations as a job, career or calling, respectively, and rate how similar they consider themselves to each of the three exemplars using a scale from 3 (very much like

me) to 0 (not at all like me). From the highest rating given it was possible to infer the extent to which respondents considered their own occupation to be a job, career or calling. They were also asked to rate their job satisfaction on a scale of 1 (completely dissatisfied) to 7 (completely satisfied).

Of the 466 music students and professional musicians, a total of 149 respondents (32%) were excluded because some did not provide ratings for any of the three exemplars (*n*=15, 3.2%), provided ratings for only one (*n*=9, 2%; presumably the one to which they considered themselves most similar), or provided the same rating for two or more exemplars (*n*=125, 26.8%). They were, however, included in the analysis of job satisfaction. Table 5.20 presents descriptive statistics representing orientation to work, showing the number of respondents in each group who rated all three exemplars, the number who gave the highest ratings in each category and the mean ratings and standard deviations in each category. A total of 70% (*n*=222) of respondents saw their work as a calling, 21.5% (*n*=68) as a career and 8.5% (*n*=27) as a job. Those who saw their work as a calling rated the exemplar 2.5 out of 3 on average (*SD*=0.6), while rating the other exemplars, particularly the 'job' exemplar, much lower (0.2, *SD*=0.4). By contrast, those who saw their work as a career rated the exemplar 2.57 out of 3 on average (*SD*=0.6) but rated the 'calling' exemplar only somewhat lower (1.2, *SD*=0.7), suggesting more of an overlap between career and calling than between calling and job.

Table 5.20: Work orientation: Descriptive statistics.

Exemplars	**Work orientation – mean rating (SD)**		
University students (n=115)	**Job (*n*=17)**	**Career (*n*=35)**	**Calling (*n*=63)**
JOB	2.2 (0.8)	0.8 (0.7)	0.3 (0.5)
CAREER	0.9 (0.7)	2.4 (0.6)	0.9 (0.7)
CALLING	0.4 (0.7)	1.2 (0.6)	2.6 (0.6)
Conservatoire students (n=81)	**Job (*n*=3)**	**Career (*n*=12)**	**Calling (*n*=66)**
JOB	2.3 (0.6)	0.6 (0.8)	0.1 (0.3)
CAREER	1.3 (0.6)	2.7 (0.5)	0.8 (0.8)
CALLING	0.7 (0.6)	1.2 (0.7)	2.6 (0.6)
Professional musicians (n=121)	**Job (*n*=7)**	**Career (*n*=21)**	**Calling (*n*=93)**
JOB	2.1 (0.7)	0.6 (0.8)	0.2 (0.4)
CAREER	0.3 (0.5)	2.6 (0.7)	0.4 (0.6)
CALLING	0.3 (0.5)	1.2 (0.8)	2.3 (0.6)

As shown in Table 5.21, there was a significant negative correlation between job and calling orientation for all three groups suggesting that all who saw their work as a calling did not see it as a job and vice versa. Further, there was a negative correlation between calling and career orientation for conservatoire students suggesting that conservatoire students who saw their studies as a calling did not see it as a career and vice versa. By contrast, there was a significant positive correlation

between job and career orientation for both university and conservatoire students suggesting that students who saw their studies a job also saw it as a career and vice versa.

Table 5.21: Correlation matrix for the three work orientation paragraphs.

	Job	Career	Calling
University students (N=115)			
Job	1		
Career	0.194*	1	
Calling	-0.456**	-0.159	1
Conservatoire students (N=81)			
Job	1		
Career	0.241*	1	
Calling	-0.525**	-0.258*	1
Professional musicians (N=121)			
Job	1		
Career	0.125	1	
Calling	-0.229*	-0.113	1

*p<.05, **p<.01

Respondents rated their satisfaction with their studies or work on a scale of 1 to 7. Descriptive statistics for ratings of job satisfaction are presented in Table 5.22.

Table 5.22: Descriptive statistics for job satisfaction by group.

Group	*n*	Mean (SD)
University students	166	4.67 (1.15)
Conservatoire students	113	5.14 (1.22)
Professional musicians	170	5.50 (1.16)

A Kruskal-Wallis test revealed a significant difference between the three groups' levels of job satisfaction (H[2]=54.472, p<.0001). Pairwise comparisons with adjusted p-values showed that professional musicians reported higher job satisfaction than both university (p<.0001, r=-0.39) and conservatoire students (p=.006, r=-0.18), while conservatoire students reported higher job satisfaction than university students (p=.001, r=-0.21).

Chi-square analyses revealed a significant association between work orientation and job satisfaction such that those who saw their work as a calling were more likely than would be expected by chance to report higher levels of job satisfaction: university students (χ^2 (2)=17.979, p<.0001), professional musicians (χ^2 (2)=11.602, p=.003) and conservatoire students (χ^2 (2)=9.79, p=.007). Those who saw their work as a job reported lower levels of satisfaction: university students (χ^2 (2)=21.49, p<.0001), conservatoire students (χ^2 (2)=10.01, p=.007), professional musicians (χ^2 (2)=6.34, p=.042).

5.5.4 Respondents' attitudes to and feelings about music making

As shown in Table 5.23, the majority of respondents in each group, asked to choose one of five statements to indicate the one that best reflects their attitude towards music, chose 'Music means a lot to me, and is a passion of mine.'

Table 5.23: Statements of attitude towards music by group.

Statement	University students *n* (%)	Conservatoire students *n* (%)	Professional musicians *n* (%)
1. Music means a lot to me, and is a passion of mine.	151 (90%)	96 (87%)	147 (88%)
2. Music is important to me, but not necessarily more important than other hobbies of interests.	11 (6%)	9 (8%)	17 (10%)
3. I like music, but it does not feature heavily in my life.	0 (0%)	1 (1%)	0 (0%)
4. Music is no longer as important as it used to be to me.	6 (4%)	4 (4%)	4 (2%)
5. Music has no particular interest for me.	0 (0%)	0 (0%)	0 (0%)
Total	168 (100%)	110 (100%)	168 (100%)

University and conservatoire students were asked the extent to which they enjoy being a full-time music student, and professional musicians were asked the extent to which they enjoy being a professional musician. As shown in Table 5.24, 79% of university students, 80% of conservatoire students and 92% of professional musicians stated that they enjoyed being a student or professional musician 'quite a lot' or 'very much'. Less than 15% in each category said they felt neutral or enjoyed it not very much or not at all. A Kruskal-Wallis test, however, yielded no significant difference between the groups ($H[2] = 5.848$, $p = .054$).

Table 5.24: Extent to which respondents enjoy being a musician.

Group	Not at all/not very much	Neutral	Quite a lot/very much
University students (*n*=162)	13 (8%)	21 (13%)	128 (79%)
Conservatoire students (*n*=115)	11 (10%)	11 (10%)	93 (80%)
Professional musicians (*n*=167)	5 (3%)	8 (5%)	154 (92%)
Overall (*n*=444)	29 (6.5%)	40 (9%)	375 (84.5%)

All respondents were asked how often they experience negative feelings about their music making. While all the groups reported high levels of enjoyment, nearly 50% of the respondents in each category stated that they sometimes experience negative feelings in their music making. While 33% of university students and 34% of conservatoire students stated that they very often or always experience negative feelings in their music making, 40% of professional musicians reported that they never or rarely experience them (see Table 5.25).

A Kruskal-Wallis test revealed a significant difference between the frequency with which the groups reported experiencing negative feelings about their music making ($H[2]=31.996$, $p<.0001$). Pairwise comparisons with adjusted p-values showed that conservatoire ($p<.0001$, $r=.28$) and university students ($p<.0001$, $r=.27$) experienced them significantly more often than professional musicians. There were no significant differences between the frequency with which university and conservatoire students experienced negative feelings about making music ($p=1.000$, $r=-.01$).

Table 5.25: Frequency of experiencing negative feelings about making music.

Group	Never/rarely	Sometimes	Very often/always
University students (*n*=161)	35 (22%)	72 (45%)	54 (33%)
Conservatoire students (*n*=115)	24 (21%)	52 (45%)	39 (34%)
Professional musicians (*n*=167)	66 (40%)	80 (48%)	21 (12%)
Overall (*n* = 443)	125 (28%)	204 (46%)	114 (26%)

Students were asked if their feelings about and views on music making had changed since they became full-time music students while professional musicians were asked the same question in relation to becoming professional musicians. As shown in Table 5.26, more than half the respondents in each group reported that they had changed.

Table 5.26: Changes of feelings about and views on music making since becoming a musician.

Group	*n* who said yes (%)
University students (*n*=160)	84 (53%)
Conservatoire students (*n*=113)	75 (66%)
Professional musicians (*n*=156)	82 (53%)
Overall (*n*=429)	241 (56%)

Respondents were invited to elaborate using free text. Responses were grouped into nine main themes (see Table 5.27).

Table 5.27: Sample quotations from students and professional musicians illustrating themes 1-9 regarding change of feelings and views on music making since becoming a musician.

Theme	Sample quotations from student musicians	Sample quotations from professional musicians
Theme 1: Feelings of difficulty, advancement, seriousness.	Music making has become much more of a chore. I no longer play for fun but for the purpose of completing my degree and performing in ensembles playing music I don't particularly enjoy.	I am too critical of performances, I don't "hear" just the music.
	Not as easy to use as leisure due to the amount of practice needed.	I take it more seriously.
	Because I now feel that I have to always sing perfectly in case there is someone there who may give me my next job. There is more pressure to be perfect. Before it didn't matter if I went wrong so it was less scary and more enjoyable.	Listening to music is always work. Never entirely relaxing as it used to be. Seldom just for enjoyment.
Theme 2: View of music making as a means of making money rather than a hobby.	My views on music making have changed since I started learning. I now see music making in a more business centred way. I still enjoy playing music but because of how much thought and effort I put into my craft I don't consider this a leisure activity. However, I do feel like I am not working when I am (I feel like I am not working a single day of my life as the saying says).	I get frustrated when people don't understand when people don't understand that this is how I earn my living, I don't do it for fun!
	I'm more inclined to want to earn money as a musician rather than treating it as a leisure activity.	I am no longer willing to work for free.
Theme 3: Issues in the music industry; financial and job insecurity, unsociable working hours in comparison with other professions.	Less convinced in its viability as a career in terms of having enough money to not starve.	Much better and on earth than Conservatoire, which is a nonsense bubble of vanity and power struggles between teachers who mostly don't perform.
	I got disappointed about the music world, and the teaching in conservatoires.	I became an attorney in order to earn more than I was making working only as a musician.
	I am enlightened as to how many hours of unpaid work/rehearsal/practice have to go into a performance, and realistically, how little the pay is by comparison to other job's hourly rates.	I am more educated, more professional and more able. I have more respect for the industry. It is more competitive as a professional. Hours can be unsociable.
Theme 4: Music making on a regular for long periods of time imposes physical and psychological challenges.	I enjoyed music a lot more before coming to music college. Now, sometimes I feel drained by it.	Because music is my chosen career, there are times that I have sensory overload and need quiet time. Before I was a professional musician playing or listening to music was always my "escape" when life was difficult.
	Instead of it being a passion and a career goal and escape from daily academic school life, music making became the only thing I have, work instead of love, and I think that over the years it imprisoned me and the excess of it has removed all the joy I used to feel - I lost sight of why I wanted to do it in the first place.	My views are much less idealistic, more pragmatic, more compromised. My expectations have altered significantly due to the demands of the profession which can be really punishing both physically and psychologically. I try to think positively to make a positive impact with the knowledge I now have.
Theme 5: Music making for leisure is for your own enjoyment but music making as a profession involves other people.	I discovered I have anxiety and performance is uncomfortable for me.	As a professional, I have to concentrate more on pleasing an audience/customer than pleasing myself.

	It's not as enjoyable or as fulfilling when writing music is merely to fit a set brief, particularly when the music is being graded and you have to justify why you composed something in a certain way.	I used to play and sing for fun. To do it professionally one has to find work, do auditions, be rejected, sing stuff you don't want to sing and be enthusiastic about it. Often other singers aren't very nice people and it can be a networking, stressful, backbiting situation which isn't nice when you're away from friends and family abroad. Worrying about paying the bills and always being well is stressful too. I'm not sure the job of performing really made up for the rubbish stuff. So, I concentrated more on teaching and leisure music after a while.
Theme 6: Other factors that affect the profession (e.g. competitiveness, criticism, expectations, personality)	I didn't realise it would be so competitive and two faced. It has made me think about what sector of the music industry I could work in, because I don't feel like I quite fit in with my peers and because I don't get asked to do work very often I feel even more isolated at times.	I had an idealised view of the art of music, based on a belief in quality in both performance and the music itself. I have found this view is not shared by many of my colleagues or by students. I have also observed that excellence is no guarantee of success, and that quite mediocre talent can achieve greater success than those with ability but less forceful personalities.
	Don't enjoy it as much as it used to due to the constant criticism and stress experienced as a musician.	When you step into the pro [professional] world, it's not just the abilities to perform but your overall character that affects how much you can work.
Theme 7: Feelings of regret in becoming a musician	In some ways I have much more respect for music and musicians but by the same token I feel guilty for pursuing a career in music when I perhaps should have chosen a more sensible and stable career path like law or accounting. Especially since I don't have the drive to become a professional musician and most of the skills needed to make a living as a musician are not learned in education. I don't really enjoy music anymore, but I know that's the effect of depression and that really if I have one love and one passion in life music is it.	It’s frustrating, not worth, extremely demanding.
	I have considered quitting many times because people around me, such as teachers and friends, have suggested I should quit or that I am a mediocre musician.	You can't make a living by only doing music.
	A music degree can sometimes make you question if you even like music, so it's important to take time to connect with music in a way that is purely for yourself, not university, to keep your passion alive.	I would enjoy music in an amateur capacity in a different life, but I would never enter the profession knowing what I do now.
Theme 8: Music making as a profession: Its importance to me.	Music making is now a necessity for me.	Used to be scared I wasn't good enough. Confidence with age.
	It has changed in the sense that I can't see myself doing anything else: it has become what I hope to be the main means by which I earn my living.	I am wiser to the realities of the music profession, and more cynical - but at the same time, I believe even more strongly than I did ten years ago in its importance, and I would not change my profession for anything.
	I have realized how vital it is to my life and that I could not be happier in any other field, despite the insecurity I have regarding my prospects as a professional musician.	Music has become a daily activity rather than something I do when I have time. Occasionally I don't enjoy it as much when I'm not in the mood for music but have to do it because it's my job, but mostly I love it.
Theme 9: Positive views when music making transitioned from a hobby to full-time study/profession.	What was a hobby that earned me some weekend spending money now has the potential to become my living with the right amount of commitment, practice and networking.	I see how much of a positive impact it can make on people now.
	It's more valuable to me.	I think it's even more important.
	It's much more important to me, and I think I am much better at it than I was. I started off doing it for fun and now I am considering trying to make a career of it.	I enjoy practising even more.

5.5.5 Relationships between variables contributing to wellbeing

Music students and professional musicians make music as part of their academic studies or profession for a large part of their day. Their levels of job satisfaction, the extent to which they enjoy being a musician and how often they experience negative feelings about their music making may all contribute to their state of wellbeing and satisfaction with life. Understanding relationships between these variables therefore goes some way towards answering RQ2: *To what extent do university students, conservatoire students and professional musicians find music making in their leisure time beneficial for health and wellbeing?* While these variables are not explicitly related to respondents' leisure time, it was reported in Section 5.4.2 that they found it difficult to distinguish between work and leisure and that the two often overlap. For most respondents, music making had been a leisure activity before it became a full-time occupation, so work can still feel like leisure. It is therefore useful to explore the extent to which music making, in respondents' role as a musician, contributes to their health and wellbeing. Relationships were therefore explored between five sets of variables for music students and professional musicians: 1) wellbeing, 2) satisfaction with life, 3) job satisfaction, 4) the extent to which respondents enjoy being a musician, and 5) how often respondents experience negative feelings about their music making.

All variables were non-normally distributed. Hence, non-parametric tests of correlation coefficient between all variables using Spearman's *rho* were calculated and are shown in Table 5.28. Cases were excluded pairwise to deal with missing values.

Table 5.28: Correlations between variables contributing to wellbeing by group: wellbeing, satisfaction with life and job, enjoyment and negative feelings in relation to music.

	1	2	3	4
University students				
1. Wellbeing (n=165)	-			
2. Satisfaction with life (n=165)	0.76***	-		
3. Job satisfaction (n=165)	0.31***	0.36***	-	
4. Level of enjoyment as a musician (n=158)	0.44***	0.30***	0.27***	-
5. Negative feelings about music making (n=158)	-0.39***	-0.38***	-0.28***	-0.49***
Conservatoire students				
1. Wellbeing (n=115)	-			
2. Satisfaction with life (n=115)	0.64***	-		
3. Job satisfaction (n=115)	0.45***	0.42***	-	
4. Level of enjoyment as a musician (n=114)	0.56***	0.39***	0.36***	-
5. Negative feelings about music making (n=114)	-0.59***	-0.46***	-0.33***	-0.51***
Professional musicians				
1. Wellbeing (*n*=171)	-			
2. Satisfaction with life (*n*=171)	0.66***	-		
3. Job satisfaction (n=171)	0.45***	0.45***	-	
4. Level of enjoyment as a musician (n=163)	0.37***	0.38***	0.29***	-
5. Negative feelings about music making (n=163)	-0.42***	-0.43***	-0.39***	-0.36***

*p<.05, **p<.01, ***p<.001

As reported in Table 5.28, several significant correlations were found. Wellbeing was positively associated with job satisfaction, the extent to which respondents enjoyed being a musician and satisfaction with life. Satisfaction with life was positively associated with job satisfaction and with the extent to which respondents enjoyed being a musician. The frequency of respondents experiencing negative feelings about their music making was negatively associated with job satisfaction, wellbeing and with satisfaction with life. The extent to which respondents enjoyed being a musician was negatively associated with the frequency of experiencing negative feelings about their music making

Correlations were calculated between the age of all respondents, their years of playing experience, wellbeing and satisfaction with life. Significant associations are reported with bias corrected and accelerated bootstrap 95% confidence intervals (CI) indicated in square brackets (Field, 2018). Age was positively associated with wellbeing (r_s=0.29, [0.23, 0.37], p<.0001) and with satisfaction with life (r_s=0.23, [0.15, 0.29], p<.0001). Years of playing experience were also positively associated with wellbeing (r_s=0.28, [0.20, 0.35], p<.0001) and with satisfaction with life (r_s=0.22, [0.15, 0.29], p<.0001).

5.5.6 Importance of leisure activities to musicians and its contribution to wellbeing

Respondents were asked how important their musical and non-musical leisure activities were to them. Descriptive statistics are shown in Table 5.29 and levels of importance in Table 5.30. A Kruskal-Wallis test revealed a significant difference between the groups' statements as to how important their musical leisure activities were to them (H[3]=22.072, p<.001). Pairwise comparisons with adjusted p-values showed that amateur musicians placed a significantly higher level of importance on musical leisure activities than conservatoire students (p =.016, r =-.18) and professional musicians (p <.001, r =.22) while university students placed a significantly higher level of importance on musical leisure activities than professional musicians (p =.007, r =.18). There were no significant differences between university and conservatoire students (p =.148, r =.13), university students and amateur musicians (p =1.000, r =-.05) or professional musicians and conservatoire students (p =1.000, r =.04) in this regard. A Kruskal-Wallis test revealed a marginally significant difference between the groups' statements as to how important their non-musical leisure activities were to them (H[3]=7.881, p=.049). Pairwise comparisons with adjusted p-values showed that there were no significant differences between the groups: university and conservatoire students (p =.293, r =-.12), university students and amateur musicians (p =1.000, r =-.04), amateur musicians and conservatoire students (p =1.000, r =.08), university students and professional musicians (p =.077, r =.13), amateur and professional musicians (p =.496, r =.09) and professional musicians and conservatoire students (p =1.000, r =-.01).

Table 5.29: Importance of musical and non-musical leisure activities: means and standard deviations.

Group	*n*	Musical *M (SD)*	Non-musical *M (SD)*
University students	168	4.14 (0.70)	3.73 (0.89)
Conservatoire students	114	3.87 (0.93)	3.93 (0.90)
Professional musicians	171	3.73 (1.12)	3.95 (0.90)
Amateur musicians	171	4.19 (0.80)	3.82 (0.79)
Total	627	3.99 (0.91)	3.85 (0.87)

Table 5.30: Level of importance of leisure activities by group.

Level of importance	University students		Conservatoire students		Professional musicians		Amateur musicians	
	Musical (n=169)	Non-musical (n=169)	Musical (n=115)	Non-musical (n=115)	Musical (n=172)	Non-musical (n=175)	Musical (n=171)	Non-musical (n=171)
Not important at all/of little importance	2 (1%)	11 (6%)	8 (7%)	10 (9%)	22 (13%)	11 (6%)	4(2%)	6 (4%)
Of average importance	22 (13%)	50 (30%)	27 (23%)	21 (18%)	41 (24%)	39 (22%)	26 (15%)	48 (28%)
Very important/ absolutely essential	145 (86%)	108 (64%)	80 (70%)	84 (73%)	109 (63%)	125 (72%)	141 (83%)	117 (68%)

Respondents used a five-point Likert scale (1=strongly agree to 5=strongly disagree) to indicate the extent to which they agreed with the statement that their musical leisure activities contribute to their wellbeing. Descriptive statistics are shown in Table 5.31 and frequency by group in Table 5.32. A Kruskal-Wallis test revealed a significant difference between the extent to which the groups agreed that their musical leisure activities contribute to their wellbeing (H[3]=40.555, p<.001). Pairwise comparisons with adjusted p-values showed that amateur musicians' levels of agreement with the statement were significantly higher than those of conservatoire students (p<.001, r =-.32, university students (p =.017, r =-.16) and professional musicians (p<.001, r =.29). University students' levels of agreement with the statement was also significantly higher than those of conservatoire students (p =.037, r =.16). A Kruskal-Wallis test revealed no significant difference between the extent to which the groups agreed that their non-musical leisure activities contribute to their wellbeing (H[3]=2.644, p=.45).

Table 5.31: Agreement with statement that leisure activities contribute to wellbeing: means and standard deviations.

Group	*n*	Musical *M (SD)*	Non-musical *M (SD)*
University students	169	4.29 (0.96)	4.22 (0.99)
Conservatoire students	115	4.03 (0.95)	4.38 (0.87)
Professional musicians	175	4.05 (1.07)	4.33 (1.02)
Amateur musicians	171	4.53 (0.90)	4.33 (0.93)
Total	630	4.24 (0.99)	4.31 (0.97)

Table 5.32: Agreement with statement that leisure activities contribute to wellbeing by group.

Level of agreement	University students		Conservatoire students		Professional musicians		Amateur musicians	
	Musical (n=169)	Non-musical (n=170)	Musical (n=115)	Non-musical (n=116)	Musical (n=175)	Non-musical (n=178)	Musical (n=171)	Non-musical (n=171)
Strongly agree/agree	148 (88%)	146 (86%)	88 (77%)	102 (88%)	134 (77%)	159 (89%)	153 (89%)	150 (88%)
Neither agree nor disagree	12 (7%)	13 (8%)	20 (17%)	9 (8%)	27 (15%)	8 (5%)	12 (7%)	13 (8%)
Disagree/ strongly disagree	9 (5%)	11 (6%)	7 (6%)	5 (4%)	14 (8%)	11 (6%)	6 (4%)	8 (4%)

Section 5.5 presented the results of the survey addressing Research Question 2, to what extent do university students, conservatoire students and professional musicians find music making in their leisure time beneficial for health and wellbeing? These derived from responses to the following standardized instruments: the PERMA-profiler (Section 5.5.1), SWLS (Section 5.5.2) and the WLQ (Section 5.5.3); and the exploration of respondents' attitudes and feelings about music making (Section 5.5.4), relationships between variables of interest (Section 5.5.5), and leisure activities and their perceived importance and contribution to wellbeing (Section 5.5.6). It is noteworthy that on a number of measures reported above, no significant differences were found between the scores of university and conservatoire students, on the one hand, and amateur and professional musicians, on the other. This is addressed in the general discussion (Chapter 7).

In the next section (5.6) key findings in relation to the previous literature are discussed, and the final short section (5.7) sets out the rationale for undertaking follow-up interviews with a sub-set of respondents to the present survey.

5.6 Discussion

In order to answer the first research question, the survey reported in this chapter asked respondents to report on time spent engaging in musical activities, time for leisure, and type and nature of leisure activities. In order to answer the second research question, the survey asked respondents about their wellbeing and satisfaction with life, orientation to work, attitudes towards music, enjoyment in and negative feelings about music making, change of views on and feelings about music making since becoming a musician, importance of musical and non-musical leisure activities and their (perceived) contribution to respondents' wellbeing.

5.6.1 Time spent on musical activities, current musical activities and other occupations

While conservatoire students reported practising for longer, professional musicians spent more time teaching. Similarly, conservatoire students and professional musicians performed more than university students and amateur musicians. Students and professional musicians spent more time rehearsing than amateur musicians. These findings are consistent with the typical levels of expertise and standards expected of, and roles performed by, these groups of musicians. Conservatoires focus more on performance than universities do. They encourage competitiveness amongst peers (Froehlich, 2002; Juuti & Littleton, 2010; Perkins, 2013a,b) and a positive relationship between practice time and performance level (Jorgensen, 2002) so students (believe they) need more hours of practice to achieve the skills and standards required of them. Professional musicians and conservatoire students intending to pursue careers as professional musicians would ideally perform more than university students who may or may not pursue careers as musicians and amateur musicians. Manturzewska (1990) found that musicians aged between 45 and 55 years become more interested in teaching than performing. More recently, Bennett and Stanberg (2008) described musicians as having portfolio careers in which music teaching is a main activity, primarily as a reliable source of regular income, among other activities such as performing, composing, administration and research. In the present study, music students and professional musicians who make music as part of their studies or work reported rehearsing more than amateur musicians with other careers, such as accountancy, law and pharmacy, for whom music was nevertheless a serious leisure pursuit.

Respondents had very different profiles as musicians, which is in line with previous research on classical instrumental musicians (Bennett & Stanberg, 2008; Mills, 2005). In respondents' free text descriptions of their current musical activities it was found that both professional musicians and music students engage in a variety of activities alongside their work or studies. These findings are consistent with those of Clark and Williamon (2011) who noted the busy schedules of music students and their tutors. Some music students had worked as professional musicians before returning to conservatoire or university to become students again. From the range of musical roles reported, musicians work in many different capacities, such that there is no such thing as a stereotypical musician. Fulfilling many roles can be advantageous to musicians, on the one hand, because they can organise their own work with a degree of flexibility (e.g. Teague & Smith, 2015). On the other hand, many musicians are required to work at unsociable times, and may find themselves overloaded; moreover, working without taking breaks can of course produce negative consequences such as lack of rest and increased work stress (e.g. Bennett, 2008; Cooper & Wills, 1989).

5.6.2 Leisure time

Leisure is identified as an important human right according to Article 24 of the United Nations Declaration of Human Rights. Looking at the diverse roles of musicians, and the difficulty they had distinguishing between work and leisure, it was hard to imagine that musicians would have any leisure time at all. Despite having busy schedules, however, a high percentage of respondents in all groups of musicians reported that they did normally have time for leisure activities. While most respondents reported having up to 11 hours of leisure time in a typical week, considerably fewer reported having more than 12 hours. Respondents reported a diversity of activities, which could explain differences in the amount of leisure time they reported. According to the Office of National Statistics survey on leisure time in the UK (ONS, 2017), people who work as skilled-trade professionals spent the least amount of time on leisure in 2015, compared with people in sales and customer service professions who had the most time for leisure. In the present study, music students and professional musicians can be considered as skilled-trade professionals whereas amateur musicians would be categorized according to their primary occupation. The results are consistent with previous findings insofar as music students reported having less leisure time than amateur musicians. The ONS (2017) survey also found that those aged 25 to 34 years had the least leisure time but this increased with age, so that those aged 65 and over had 50% more leisure time. In the present study, university and conservatoire students were more likely to be between 18 and 24 while amateur and professional musicians were more likely to be between 25 and 82 years of age. This could explain why amateur musicians and professional musicians reported having more leisure time than music students.

5.6.3 Leisure activities

Amateur musicians were more likely to spend their leisure time engaging in musical activities while professional musicians were more likely to spend their leisure time engaging in non-musical activities. Respondents were asked whether they would engage in musical or non-musical leisure activities if they had more leisure time. Both professional musicians and conservatoire students said that, if they had more time, they would prefer to spend it on non-musical or on both non-musical and musical activities rather than only musical activities. As shown in Table 5.14 (themes emerging from the analysis of respondents' free text responses to the question of how they view work and leisure), it can be argued that, because professional musicians and conservatoire students engage in musical activities more often, they are more likely to choose different, non-musical, activities for leisure. Similarly, amateur musicians spend their working days engaging in non-musical occupations, so are more likely to choose different, musical, activities for leisure. The reasons respondents gave

for engaging in non-musical leisure activities related to concerns for health such as exercise, meal planning and rest; building social relationships by spending time with family and friends; and for music students and professional musicians to sustain their love of music by taking time away from musical activities. Some respondents indicated that their reasons for choosing musical activities for leisure were because they thought other activities such as watching television were a waste of time compared to musical activities, that they needed more time to practise, wanted to do more music-related work, or wanted to expand their musical knowledge and skills by exploring different genres and styles of music.

Respondents' different interpretations of what their leisure activities consist of indicates that it is difficult to define them, as what one person considers work can be the activity in which another person engages when they are at leisure. While respondents spent their leisure time on a variety of both musical and non-musical activities, a key finding was that respondents had different ways of defining what leisure meant to them. For example, some respondents reported musical leisure activities including those that are usually considered to be part of a musician's profession, such as organizing concerts and directing music groups. Other musical leisure activities not only involved making music but were motivated by the desire to build and maintain social relationships through activities such as playing in ensembles, jamming with friends and singing in choirs. Some respondents even stated that they considered part-time paid employment such as working as a salesperson in a grocery store as leisure because they were doing something other than music. These different views of leisure are supported by Mantie (2013), who argues that the concept of leisure cannot be reduced to either time or activity, as there are many individuals, such as those who are retired and incarcerated, who have ample amounts of time but no leisure, and not all individuals regard the same activities as fulfilling the requirements of leisure. The musical leisure activities reported most frequently were playing or practising instruments or singing, or learning to play new instruments, attending live music events and listening to music. The non-musical leisure activities reported most frequently were watching television, movies, sports or going to the cinema; socialising; reading; sports, exercise and outdoor activities; using social media, online gaming and watching videos; cooking and baking. The results of the Office of National Statistics survey on leisure time in 2015 (ONS, 2017) suggested that the majority of leisure time was spent by the general population consuming mass media, for example watching TV, reading or listening to music, which is consistent with the findings of the present study.

As hypothesised, the terms 'work' and 'leisure' were subjective and difficult to distinguish for respondents because music had been their hobby or extra-curricular activity before they became music students or professional musicians. This echoes Stebbins' (2013) argument that professional

musicians start their initial journey in music as either dabblers or neophyte amateurs. Work or studies and leisure overlapped for most of them so that they found it challenging to differentiate between them. Respondents' descriptions of what they considered their own 'work' and 'leisure' were mostly based on how they view work and leisure more generally, and their categorizations were quite varied. For some respondents, their passion and love for music made them feel that their work was also leisure, whereas for others everything to do with music was purely work. Some respondents defined work and leisure dichotomously: payment versus non-payment; having obligations, deadlines, assessments versus playing for own pleasure. Many respondents expressed feelings of difficulty in distinguishing between work and leisure, and some reported that leisure had turned into work when music became their profession. In short, respondents conceived of work and leisure in different ways, and even professional musicians did not necessarily view music making as work. This challenges the findings of Juniu et al. (1996) insofar as they assert that amateur musicians view music as leisure while professional musicians view music as work. Iso-Ahola (1980) argues that individuals have their own reasons for choosing particular leisure activities but these reasons (and therefore the leisure activities) change as each individual's situation changes. Further, Shaw (2009) suggests that leisure is defined by not one but a combination of the following characteristics: perceived freedom, intrinsic motivation, enjoyment, relaxation and lack of evaluation. Mantie's (2013) claim that leisure cannot be reduced to either time or activity echoes Haworth's (2007) observation that leisure is a universal construct referring to the state of being, rather than time, money or activity. These characteristics were evident in respondents' descriptive accounts of their own leisure. Some expressed the view that music had become the centre of their lives and could not be considered as 'work' or 'leisure' as it was so much more than either. Others' passion for music made them feel guilty for not engaging in music in their leisure time.

According to Vallerand et al. (2003), who propose two types of passion towards an activity, harmonious and obsessive, feelings of guilt are characteristic of obsessive passion. According to the findings of Bonneville-Roussy et al.'s (2011) study of musicians, feelings of guilt, anger and shame when prevented from playing are associated with obsessive passion, while harmoniously passionate musicians allow themselves to explore activities in their lives other than those related purely to music. The characteristics of harmonious passion were also illustrated in respondents' accounts in the present study: respondents reported enjoying music but also engaging in non-musical leisure activities, such as reading, writing, sports and exercise, to create a balance in their lives. Some respondents preferred not to make music in their leisure time and considered paid, non-musical, work to be a leisure activity. Some respondents indicated that becoming a music student had taken

away their joy in and love for music making because of the high demands put on them, not only of the skills they were required to develop but also of the institutions at which they studied.

5.6.4 Musicians' wellbeing and satisfaction with life

It was hypothesised that music students and professional musicians would experience lower levels of wellbeing and satisfaction with life compared with amateur musicians. The results derived from the section of the questionnaire consisting of the PERMA-profiler suggest that professional musicians experience greater wellbeing in all five of its domains compared with university and conservatoire students, and their scores for meaning and accomplishment exceeded those of amateur musicians. The results derived from the section of the questionnaire consisting of the SWLS showed that professional and amateur musicians experience greater satisfaction with life than university and conservatoire students. These results suggest that the part of the hypothesis about professional musicians was not met. They are surprising as they challenge much of the literature on musicians' health and wellbeing and therefore the popular view of the music profession whereby musicians are believed to be particularly susceptible to physical and psychological stressors that affect their wellbeing. Studies of musicians' health and wellbeing have largely used measures of ill-health or disorders such as performance anxiety (Kenny et al., 2016), stress (Chan & Ackermann, 2014), depression (Kenny & Ackermann, 2015), and performance-related musculoskeletal disorders (Kok et al., 2016; Stanek et al., 2017), promoting the development and teaching of coping strategies and prevention mechanisms for improved wellbeing. Few studies have investigated musicians' wellbeing from the perspective of positive psychology (exceptions include Ascenso et al., 2017; 2018) and the present results have shown that many musicians benefit from high levels of wellbeing. In Ascenso et al.'s (2018) study, classical musicians scored significantly higher than the general population (Butler & Kern, 2016) for three of the PERMA domains (positive emotion, relationships and meaning) and not below the general population for engagement and accomplishment. In the present study, professional musicians scored higher than both the general population and Ascenso et al.'s classical musicians for all the PERMA domains, and overall wellbeing. Furthermore, the professional musicians in the present study also scored low, generally, for negative affect, although slightly higher than Ascenso et al.'s classical musicians and the general population. Bonneville-Roussy et al. (2011) used the SWLS to measure music students' and professional musicians' satisfaction with life in their study of musicians' passion. In the present study professional musicians and music students scored slightly lower that Bonneville-Roussy et al.'s respondents, on average.

Although the published literature on musicians' health and wellbeing has mainly focused on the negative outcomes of music making for professional musicians, in the present study, like that of

Ascenso et al. (2018), professional musicians' mean scores were not below those of the general population for any of the PERMA domains. Furthermore, all the respondents in the present study scored above the midpoint for all domains, and on measures of negative emotion, health, loneliness, happiness and overall wellbeing. According to the cut-off scores for the SWLS (Diener, 2006), professional musicians in the present study reported experiencing high, amateur musicians reported between average and high, and student musicians reported average levels of satisfaction with life. These findings suggest that student and professional musicians experience more wellbeing and greater satisfaction with life than the general population.

Amateur musicians also experienced higher levels of wellbeing than university students, as measured by all domains of the PERMA-profiler, and scored higher for positive emotion, engagement and accomplishment than conservatoire students. This finding is in line with the literature on the benefits of music making for health and wellbeing for amateur musicians and those who do not consider themselves to be musicians (see Chapter 2). Comparison of amateur musicians and professional musicians showed no significant differences between them in terms of their scores for three of the five PERMA domains (positive emotion, engagement, relationships), physical health, negative emotion, loneliness, happiness or overall wellbeing, which suggests that professional musicians have the capacity to lead flourishing and fulfilling lives.

The present study investigating musicians' wellbeing from the perspective of positive psychology and those by Ascenso et al. (2017; 2018) were all conducted recently over a period in which musicians' health and wellbeing has come to the fore in both research and practice. For example, professional bodies such as the Musicians' Union (MU) and Incorporated Society of Musicians (ISM), as well as higher education institutions such as conservatoires and universities, have begun to deliver programmes offering support for musicians including training in the prevention and mitigation of physiological and psychological disorders. It may be that these are already having an effect on the professional musicians who took part in these studies, or that those who responded were already managing and thus coping well with stressors, or that they were particularly resilient, having become accustomed to their lives as musicians. In the present study professional musicians scored higher on the PERMA measures of meaning and accomplishment than the other groups of respondents. They also scored higher for meaning than the general population as surveyed by Butler and Kern (2016). Perhaps making music professionally contributes to musicians' general wellbeing.

In the present study students scored significantly lower than professional musicians for all the PERMA components of wellbeing and significantly lower than amateur musicians on most of the components. This may be attributable to challenges to wellbeing experienced by student musicians

as they make the transition to professional careers documented in qualitative research (Ascenso et al., 2017; this thesis, Chapter 4). Also, younger musicians have been shown to experience higher levels of performance anxiety than older musicians (Kenny et al., 2014) and undergraduate students majoring in music suffer from performance anxiety considerably more than non-music majors (Robson & Kenny, 2017). Similarly, injury and ill-health are frequently reported by music students (Araujo et al., 2017; Philippe et al., 2019). Thus, performance anxiety, injury and ill-health could explain why student musicians reported experiencing lower levels of wellbeing than amateur and professional musicians.

The five PERMA domains were significantly positively correlated with each other in the present study, which is consistent with the results of previous studies (Ascenso et al., 2018; Butler & Kern, 2016; Khaw & Kern, 2014). This finding supports the theory that, together, they form a good illustration and representation of flourishing. Nevertheless, it has been suggested that there is value in measuring them separately rather than interpreting an individual's wellbeing from a single score. Analysis of respondents' scores for each domain showed that, even though all groups scored high for overall wellbeing, they scored low for positive emotion. This finding is congruent with the results of the three studies listed above and suggests that feelings of joy, positivity and contentment do not necessarily represent wellbeing accurately. Professional musicians scored higher for meaning than for any of the other four domains; this finding supports those of Ascenso et al. (2018). They also scored higher for meaning than any of the other groups. On the basis of the items that comprise this sub-scale, this finding suggests that professional musicians lead purposeful and meaningful lives, think what they do is valuable and worthwhile, and have more sense of direction than amateur or student musicians. Amateur musicians scored significantly higher for meaning than university students. It would thus appear that music making contributes meaning to wellbeing, particularly for professional musicians, supporting Arnold et al.'s (2007) finding that people who feel their work is meaningful report greater wellbeing.

Four of the five items in the SWLS ask respondents to indicate their agreement with statements representing someone who has already fulfilled their potential (e.g. 'In most ways my life is close to my ideal'; 'The conditions of my life are excellent'; 'So far I have got the important things I want in life'; 'If I could live my life over, I would change almost nothing'). It would therefore be harder, in the present study, for students aspiring to have careers as musicians than for amateur musicians with careers in other professions and professional musicians to indicate strong agreement with these statements. Another factor influencing the results deriving from this part of the questionnaire could be respondents' age: in the present study, the professional musicians' mean scores were similar to those of the 53 elderly people who participated in Diener et al.'s (1985) study. Older people have

been found to gain more meaning from their work than younger people (Steger et al., 2012) and perceived levels of life satisfaction have been shown to increase with age (Angelini et al., 2012).

5.6.5 Respondents' views on work or studies

Research on wellbeing suggests a number of contributory factors including work, for the working population; studies, for students; and key role (e.g. homemaker or grandparent). In the present study, the first two factors were investigated. Work constitutes a considerable proportion of people's lives, approximately a third of each weekday, and in one measure of general life satisfaction, work satisfaction was found to account for 20% of the variance of the entire measure (Campbell et al., 1976). A substantial contribution to quality of life, measured subjectively, is made by satisfaction with work or the person's key role (Loscocco & Roschelle, 1991). People who feel their work is meaningful value it more (Nord et al., 1990) and report their work to be more central and important than other things (Harpaz & Fu, 2002). Further, Duffy et al. (2012) investigated the relationship between calling and life satisfaction among 472 undergraduate students and found that current level of meaning in life and satisfaction with the student's current major and academic life facilitated the link between calling and life satisfaction thereby highlighting the importance of satisfaction related to academic life for students. Two of the three questionnaires used in the present study (the PERMA-profiler and SWLS) asked respondents about their general wellbeing and global life satisfaction rather than their specific role as a musician. Also, as we have seen, much research on musicians has focused on the challenges associated with making music, so in the present study the WLQ was used to ask respondents about their orientation to and feelings about their work or studies, and the extent to which they saw them as job, career or calling.

Almost a third (*n*=132, 32%) of respondents failed to complete this part of the questionnaire as instructed and were excluded from the analysis. It may be that the instructions are hard to follow: Wrzesniewski et al. (1997) also report that 61 of their 196 respondents (i.e. 31%) rated themselves similar to only one exemplar or equally similar to two or three. Respondents who rated themselves similar to two or three exemplars may not have had a clear orientation towards their work or studies. For example, university and conservatoire students may be preoccupied with the challenges of passing their examinations before graduating and then choosing suitable career paths as musicians. They might therefore view their studies as a career at the present time. Similarly, respondents who view their work as a calling might also see it as a career in which they hope to progress over the coming years. They might therefore rate themselves 'very' or 'somewhat' similar to both exemplars. As discussed in Section 5.3.2, musicians have diverse roles, and just as they see work and leisure in different ways (as seen in Section 5.4.2), they may see some aspects of their

work as a calling and others as a job undertaken to earn money, or a career. For example, a respondent whose role as a musician includes performing, teaching and administrative work might see performing as a calling, teaching as a career and administrative work as a job.

In the present study, the majority of each group saw their work or studies as a calling while only a few saw it as a job. By contrast, Wrzesniewski et al.'s (1997) study of work orientation found that similar numbers of respondents viewed their work as a job, career and calling. In their sample of 196 workers, 44 saw their work as a job, 43 a career and 48 a calling. In a sample of 24 administrative assistants, nine saw it as a job, seven a career and eight a calling. This suggests that, unlike other kinds of worker surveyed in previous research, musicians see their work as a calling rather than a mere necessity (job) or a career in which they can gain promotion or make progress. This was clearly shown in the ratings of conservatoire students and professional musicians who were most likely to see music making as a calling and least likely to see it as a job and/or a career. Although the majority of university students saw it as a calling, a sizeable minority saw it as a career, as suggested by the discussion above.

Ratings of all three groups of respondents' similarity to the calling and job exemplars were negatively associated, which suggests that musicians do work that brings fulfilment and purpose to their lives, not because it is a necessity. The positive association between students' ratings of similarity with the job and career exemplars suggest they see their studies as necessary for obtaining qualifications (i.e. a job) but recognise that their work as musicians will constitute a career after they have graduated. The negative association between conservatoire students' ratings of similarity with the calling and career exemplars echo the findings of Wrzesnwieski et al. (1997). It is worth noting that the wording of the career paragraph focuses on promotion or changing position in a few years' time, which reflects the aspirations of students. According to Jorgenson's (1993) Serious Leisure Perspective (SLP), a career is defined as the passage whereby the amateur, hobbyist or volunteer is carried into and through a leisure role or activity and possibly into and through a work role. It is difficult to draw an analogy between the careers of musicians, however, and careers as defined by Jorgenson.

Mean scores representing job satisfaction for all three groups were above the midpoint (3.5), which suggests that musicians rate their work or studies as fulfilling. Professional musicians experienced higher levels of job satisfaction than university and conservatoire students. Conservatoire students experienced higher levels of job satisfaction than university students. As seen in Section 5.3.3 conservatoire students and professional musicians spend more time than university students and amateur musicians practising, rehearsing, performing and teaching music. Results of the present study suggest that music making contributes to wellbeing through meaning; it

may also contribute to musicians' life satisfaction. Similarly, Allan et al. (2018) found that people who feel their work is meaningful and satisfying report lower levels of anxiety and stress. In the present study professional musicians reported higher levels of meaning and job satisfaction than students.

Associations were found between job satisfaction and work orientation: university students, conservatoire students and professional musicians who obtained high scores on job satisfaction viewed their work as a calling and those who obtained low scores on job satisfaction viewed their work as a job, which is in line with previous research. Research has shown that individuals who see their work as a calling have high levels of work satisfaction and life satisfaction and better health (Duffy & Dik; 2013; Wrzesniewski et al., 1997). This may also suggest that satisfaction with work may be more dependent on how the individual sees their work. This is consistent with the findings of Wrzesniewski et al.'s (1997) study on people's relationships with their work, indicating that satisfaction with work and life may be more dependent on how an employee sees his or her work than on income or occupational prestige.

5.6.6 Respondents' attitudes to and feelings about music making

A positive attitude towards music and the high level of importance music has in musicians' lives was evident from the agreement by the majority of respondents with the statement "music means a lot to me and is a passion of mine" while none of the respondents agreed with the statement "music has no particular interest for me". Small percentages of respondents agreed with other statements, stemming perhaps from negative experiences of music making, decrease in enjoyment of music when it became their full-time study or profession, or because of the expectations they perceived the music profession to make on them, as described in the responses illustrating the themes provided in Table 5.27. Congruent with the largely positive attitude expressed by respondents to the survey, most indicated that they enjoyed being a student or professional musician and thus their studies or their work, and this helps to explain their higher levels of wellbeing. Nearly half of the respondents in all three groups reported experiencing negative feelings in their music making sometimes. Student musicians reported experiencing negative feelings more frequently than professional musicians, probably because of demands such as examinations, meeting perceived performance standards and managing the challenges of making the transition into professional careers. This finding is consistent with the evidence that psychological distress, depression and anxiety all increase during the undergraduate years (Andrews & Wilding, 2004; Bewick et al., 2010; Connell et al., 2007) and may never return to baseline (Andrews & Wilding, 2004; Cooke et al., 2006).

Over half of the respondents in each group reported that their feelings about and views on music making had changed both positively and negatively since they became a student or professional musician (see Table 5.26 for frequencies and Table 5.27 for sample quotations). Many respondents reported that music making had become more serious, difficult, advanced and demanding when they became student or professional musicians than it had been when it was a leisure activity. As a result, some respondents felt overwhelmed and drained by it, which caused them various physical and psychological challenges. Respondents also reported that they tended to view music making as a business undertaken for financial reward rather than a hobby when it became their profession. Some respondents indicated experiencing frustration when they were expected to perform for free, on the grounds that music making is generally considered a hobby, even though it was how they made their living. Respondents faced a number of challenges regularly reported by musicians: financial and job insecurity; unsociable working hours; physical and psychological challenges such as performance anxiety, depression, exhaustion, isolation; issues such as competitiveness and authoritarian hierarchies within the music profession. As a result, some respondents regretted choosing the path of a professional musician. Nevertheless, many also expressed positive views and feelings. They indicated a passion for music, saying that they would not want to have any profession other than being a musician. For some, music was a vital part of their life. Such respondents referred to the impact music has on their and other people's lives. Some acknowledged the challenges of being a musician while recognising its importance in their lives, and others reported overcoming those challenges with experience and age. Many respondents indicated that music had become more important since they became student or professional musicians.

Many factors underlie satisfaction with life and wellbeing. Just as Seligman's theory proposes five domains of wellbeing, researchers who have employed the SWLS have found many contributors to life satisfaction. For example, according to Pavot and Diener (2013) these include, principally, social relationships; work or studies; important roles such as homemaker or grandparent; personal satisfaction with the self; religious or spiritual life; learning and growth; and leisure. The findings of Bonneville-Roussy et al.'s (2011) study of musicians' passion suggest that harmonious, unlike obsessive, passion is associated with high levels of life satisfaction. Fritz and Avsec (2007) investigated music students' experiences of flow and subjective wellbeing and found that several aspects of flow (challenge-skill balance, clear goals and autotelic experience) are positively associated with subjective wellbeing. Relationships between variables pertaining specifically to music making, with the potential to contribute to wellbeing, were therefore explored so as to understand musicians' wellbeing better. The higher the ratings of job satisfaction and respondents' level of enjoyment in being a musician, the higher were their wellbeing and satisfaction with life. The

more they experienced negative feelings about their music making, however, the lower their job satisfaction, wellbeing and satisfaction with life and the less they enjoyed being a musician. University and conservatoire students, and professional musicians, spend a great deal of time in their day making music for the purposes of their studies or work. Although causality cannot be inferred, it appears that respondents' level of enjoyment in being a musician and the experience of negative feelings in their music making is related to their job satisfaction, wellbeing and satisfaction with life: the more that respondents enjoy their role as a musician the higher their levels of job satisfaction, wellbeing and satisfaction with life. Similarly, the more they experience negative feelings in their studies or work, the less they are satisfied with their job and life, and the more they are likely to experience lower levels of wellbeing.

5.6.7 Importance of leisure activities to musicians and its contribution to wellbeing

Musical leisure activities were more important to amateur musicians and university students than for professional musicians, and to amateur musicians than to conservatoire students who spend less time than conservatoire students and professional musicians on making music as part of their studies or work. Non-musical leisure activities were important to all groups but there were no differences between the groups other than those marginal differences reported above.

Amateur musicians agreed that their musical leisure activities contributed to their general wellbeing more than university and conservatoire students and professional musicians. University students also agreed that their musical leisure activities contributed to their general wellbeing more than conservatoire students. This suggests that amateur musicians spend their leisure time engaging in musical activities as something different from their occupation and with the intention of enhancing their wellbeing. Conservatoire students and professional musicians who spend more time than university students and amateur musicians making music as part of their studies or work may engage in different activities during their leisure time that contribute to their wellbeing. The three groups had equally high levels of agreement, however, with the statement that non-musical leisure activities contribute to their wellbeing. This suggests that musicians place similar importance on non-musical leisure activities for wellbeing but different levels of importance on musical leisure activities depending on their role, perhaps because conservatoire students and professional musicians spend more time on music making than amateur musicians and university students.

5.6.8 Need for follow-up interviews

The survey addressed the first research question (How much leisure time do music students at conservatoires and universities, amateur and professional musicians have? and how do they choose

to spend it?) by providing useful insights into musicians' study and work routines, their leisure time and activities, and how they distinguish between study/work and leisure in relation to musical activities. In addressing the second research question (To what extent do music students at conservatoires and universities, and professional musicians, find music making in their leisure time beneficial for their health and wellbeing?) results from the survey showed how important musical and non-musical leisure activities are to the groups of musicians and to what extent they believe their leisure activities contribute to their wellbeing. Differences were found between the groups. More in-depth work was therefore needed to understand the differences between the levels of importance respondents placed on their musical and non-musical leisure activities, their views on how their chosen leisure activities contribute to their wellbeing and their motivations for choosing particular activities, including their benefits to health, rest and enjoyment.

The most suitable way of carrying out this in-depth work was via interviews designed to explore musicians' subjective views and perceptions, and to understand better the different ways in which full-time student and professional musicians find music making in their leisure time, as well as in the course of their studies and work, beneficial for their health and wellbeing. The findings of the present study also revealed within-group differences such that interviews would be the most suitable method for elucidating individuals' perceptions of their music making in terms of job, career, and/or calling, and the experiences of the sizeable proportions of university students (14%), conservatoire students (33%) and professional musicians (43%) who reported that they had not considered music making a leisure activity before they began to study it full-time or take it up as their profession.

Chapter 6: Follow-up interviews

6.1 Introduction

The results of the survey reported in Chapter 5 provided insight into how much leisure time musicians have and how they choose to spend it engaging in musical and non-musical activities. The survey results also showed the level of importance musicians place on musical and non-musical leisure activities, and the extent to which they perceive those activities contribute to their wellbeing, considering differences between groups of musicians. Further qualitative investigation was needed to gain a deeper understanding of how musicians felt their chosen leisure activities contribute to their wellbeing. Follow-up interviews were therefore conducted with a sub-group of respondents, first, to investigate their responses to the survey in more detail and, second, to explore Research Question 2: to what extent do university and conservatoire music students and professional musicians find music making in their leisure time beneficial for their own health and wellbeing? The interviewees who took part in the study included four amateur musicians as well as 12 full-time student and professional musicians (referred to throughout the chapter as 'full-time musicians') to provide additional insights into the differences between groups identified in the survey. This chapter presents the method, results and discussion, general discussion and the conclusions drawn from the follow-up interviews.

6.2 Method

An interview study was the best way of following up responses to a large-scale survey as interviews allow time and space for discussion. As discussed in Section 3.3, semi-structured, one-to-one interviews were chosen because the study was exploratory, and this allowed the researcher to follow up any points made by the interviewees that were relevant to the research question.

6.2.1 Interviewees

A sub-group of respondents to the survey (29 conservatoire students, 32 university students, 46 amateur musicians and 51 professional musicians) provided their contact information at the end of the survey to indicate that they were willing to be contacted about the possibility of taking part in further research. Those whose country of domicile is England were sent an invitation via e-mail. A total of 16 respondents (two males and two females from each of the four groups) were recruited based on their availability, location (so that face-to-face interviews could be conducted), age and playing experience. Three expressed a preference for being interviewed via telephone rather than face-to-face so interviews with them were conducted via voice calls (see Table 6.1 for the key characteristics of interviewees and interviews). All the interviewees lived in the UK. They considered

their home countries to be England (12 interviewees), the United States (two), Spain (one) and Wales (one).

Table 6.1: Key characteristics of interviewees and interviews.

Interviewee ID	Type of musician	Sex	Age (yrs)	Primary instrument family	Genre	Playing experience	Interview length	Interview location
AM1	Amateur	F	64	Voice	Other	56 years	76 mins	Researcher's studio
AM2	Amateur	M	64	Plucked strings	Other	47 years	60 mins	Interviewee's home
AM3	Amateur	F	55	Woodwind	Classical	5 years	84 mins	Researcher's studio
AM4	Amateur	M	58	Woodwind	Other	47 years	65 mins	Interviewee's workplace
PM1	Professional	F	35	Keyboard	Classical	27 years	72 mins	Researcher's institution
PM2	Professional	M	57	Plucked strings	Other	46 years	150 mins	Researcher's studio
PM3	Professional	M	26	Keyboard	Classical	11 years	87 mins	Café
PM4	Professional	F	39	Voice	Classical	24 years	64 mins	Telephone
US1	University student	F	18	Voice	Classical	3 years	73 mins	Interviewee's institution
US2	University student	M	20	Keyboard	Contemporary (classical)	10 years	60 mins	Interviewee's institution
US3	University student	F	19	Woodwind	Classical	13 years	68 mins	Interviewee's institution
US4	University student	M	18	Voice	Classical	16 years	101 mins	Interviewee's home
CS1	Conservatoire student	M	21	Bowed strings	Classical	15 years	64 mins	Telephone
CS2	Conservatoire student	M	23	Voice	Classical	10 years	63 mins	Interviewee's institution
CS3	Conservatoire student	F	24	Bowed strings	Classical	16 years	65 mins	Interviewee's institution
CS4	Conservatoire student	F	19	Bowed strings	Classical	16 years	63 mins	Telephone

Note: AM = amateur musician, PM = professional musician, US = university student, CS = conservatoire student. Information pertaining to type of musician, sex, age, primary instrument family, genre, and playing experience is drawn from interviewees' responses to the survey reported in Chapter 5 except in the case of PM3 who did not respond to the question on playing experience in the survey (the information was provided during the interview). The four interviewees who had responded to the survey question about genre of music played answered 1) Variety of styles and genres/hymns and worship music; 2) Blues, jazz, folk, country; 3) Vast mixture of classical, theatre, big band, stage; 4) Lots of genres and styles.

6.2.2 Materials

A semi-structured interview schedule was drawn up, based on the research questions and responses to the survey reported in Chapter 5, to explore interviewees' background as a musician and their current involvement with music, the leisure activities they engage in, and the extent to which they perceive musical and non-musical leisure activities to contribute to their wellbeing (see Appendix J for schedule). The questions related to seven topics (see Table 6.2) and the schedule was personalised to some degree, according to interviewees' individual responses to the survey.

Table 6.2: Interview topics and example questions.

Topic No.	Topics	Example questions
1	Journey in music from when they started singing or playing an instrument.	Can you tell me a little bit about the journey, from how you got introduced to music up to now as a professional musician?
2	Current involvement in musical activities.	Can you tell me about the musical activities you engage in currently?
3	Current leisure activities and what they consider as work and leisure.	Can you tell me about your leisure activities? With regard to your musical activities, what do you consider as work and what do you consider as leisure?
4	Definitions of a job, career and a calling and how they view their role as a musician according to the three categories.	Can you define these three terms: A job, a career, and a calling? How do you view your role as a musician with regard to these three terms you defined?
5	Emotions experienced when engaging in interviewee's chosen leisure activities.	What emotions do you experience in your music making specifically when it is for leisure purposes?
6	Examples of their enjoyment and experience of negative feelings in music making for interviewee's studies and work.	You mentioned in the survey that you experience negative feelings in your music making, can you tell me more about it?
7	Effects interviewees believe their leisure activities, musical and non-musical, have on their health and wellbeing.	Can you give me examples of improvements, if there are any, to your health and wellbeing that you attribute to your chosen musical leisure activities?

6.2.3 Procedure

The interviews took place 12-18 months after interviewees had completed the survey. Sixteen interviews were conducted so that there would be equal numbers of interviewees in each of the

four groups of musicians (university students, conservatoire students, amateur musicians and professional musicians). As can be seen from Table 6.1, a total of 13 were conducted face-to-face in a variety of locations, and three interviews were conducted via telephone. The interviews were conducted in 2019 between June and July and lasted between 60 and 150 minutes (*M*=76 minutes).

6.2.4 Ethics

Ethical approval was sought and granted by the Conservatoires UK Research Ethics Committee in accordance with the British Psychological Society Code of Human Research Ethics (see Appendix B for the certificate of ethical approval). Each of the interviewees who was interviewed face-to-face was given a participant information sheet to read, a consent form to sign (see Appendix I) and the opportunity to ask questions. The three participants who were interviewed via telephone were sent the participant information sheet in advance via e-mail and verbal consent was obtained via telephone: before commencing the interview, the researcher read the consent form aloud and the interviewee responded "yes" or "no" to each statement. Approval was obtained from interviewees for the researcher to record their interviews using a voice-recorder, and it was made clear that participation was voluntary and that interviewees could withdraw from the study, or withdraw their data, at any time (until the researcher's thesis was submitted) without any consequences. Interviewees were informed that the research topic was exploratory and encouraged to discuss their views openly. They were assured that, after the interviews were transcribed, the recordings would be destroyed, and the content of their discussions would be accessible only to the researcher and her supervisors. Furthermore, their identity would not be disclosed when the research was reported or disseminated. At the end of each interview, interviewees were debriefed and given the opportunity to ask further questions.

6.2.5 Data analysis

Interviews were recorded using a portable voice-recorder and transcribed verbatim by the researcher using Trint automated transcription software (https://trint.com/). To analyse the data, the six steps for conducting a thematic analysis outlined by Braun and Clarke (2006) were applied. First, the researcher familiarised herself with the data obtained while transcribing the interviews, and by reading and re-reading the transcriptions multiple times while noting down initial ideas (e.g. love for music, reading to escape from the world). Second, she generated initial codes across all 16 interview transcripts (e.g. having musical parents, comparison with other musicians, passion for music). Third, she identified themes across the transcripts of interviews carried out with the 12 full-time musicians while organizing the coded data extracts for each theme (e.g. motivations to start,

negative feelings when engaging in music for work, passion). Fourth, she reviewed and refined themes, and generated a thematic map including the following overarching themes: the journey, musicians' role, challenges to health and wellbeing and how it relates to music making, the need to engage in leisure activities, and distinction between work and leisure. Fifth, she allocated extracts from the data gathered from interviews with the amateur musicians to the themes already identified. This enabled her to compare data collected from amateur and full-time musicians respectively, as part of the analysis, and refine the themes further. Sixth, she interpreted the results of the data analysis in relation to previous literature so as to address Research Question 2. Themes and sub-themes are presented in the form of a map (see Figure 6.1). Themes A, B and C are shown in orange as they are discussed under the heading 6.3.1 'Musicians' roles, health and wellbeing', and Themes D and E are shown in blue as they are discussed under the heading 6.3.2 'Musicians' work and leisure'.

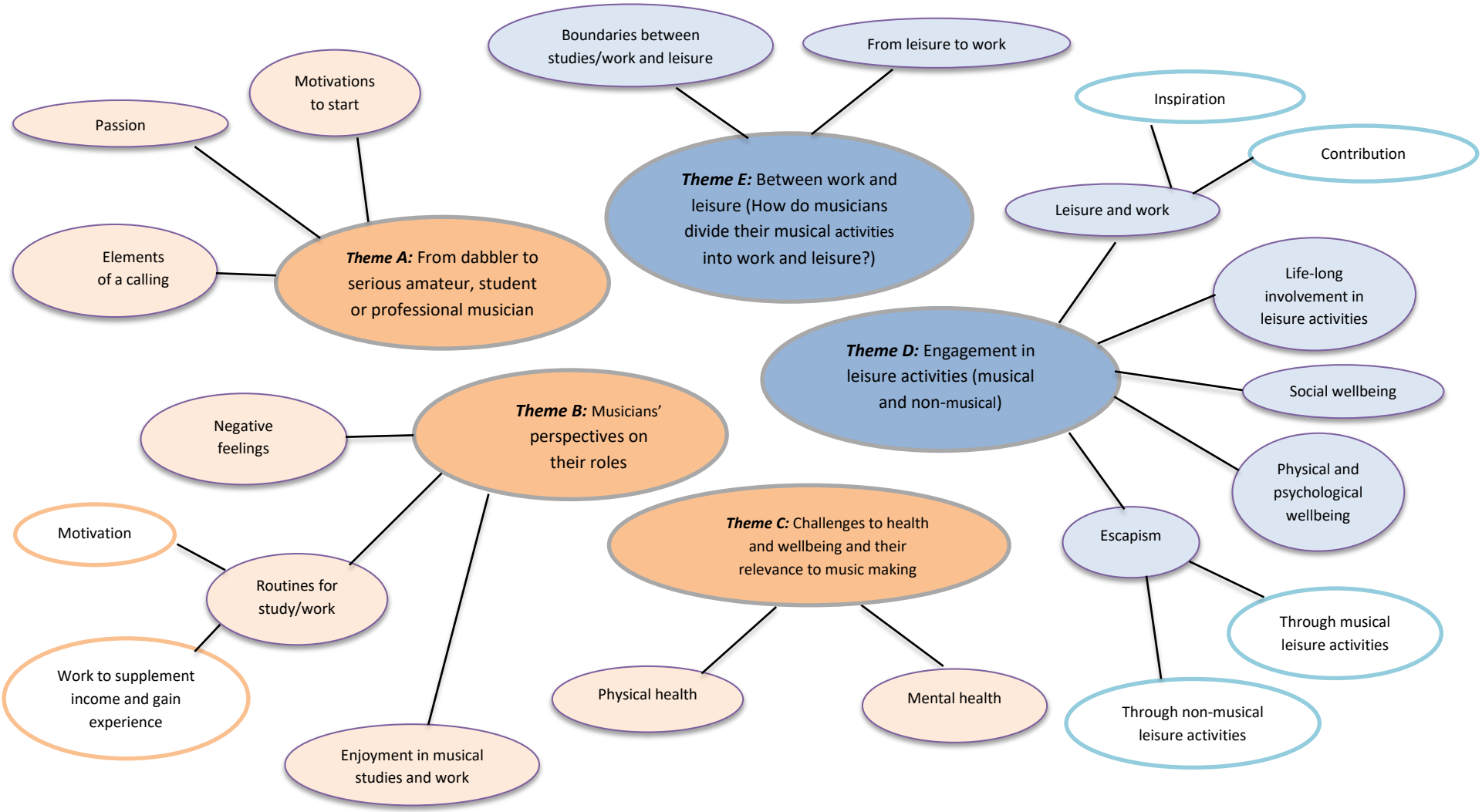

Figure 6.1: Map of overarching themes and sub-themes emerging from the interviews.

6.3 Results and Discussion

Five overarching themes were developed from the data: A) from dabbler to serious amateur, student or professional musician; B) musicians' perspectives on their roles; C) challenges to health and wellbeing and their relevance to music making; D) engagement in leisure activities (musical and non-musical); E) between work and leisure (how do musicians divide their musical activities into work and leisure?). All four groups of musicians contributed to the overarching themes. Data from the four amateur musicians were excluded from two sub-themes as they were irrelevant to them: D.1.2) *contribution*, which referred to full-time musicians using their leisure time for activities related to their study and work; and E.2) *from leisure to work*, which referred to the way feelings about music change when it stops being a leisure activity and becomes work.

In the following sections, the overarching themes and sub-themes are illustrated with quotations from the data and related to the published literature.

6.3.1 Musicians' roles, health and wellbeing

Theme A: From dabbler to serious amateur, student or professional musician

This theme emerged from interviewees' descriptions of their journey in music making, how they started and why they continued to engage in music making through to higher studies for music students; their profession for professional musicians; and involvement in amateur music making for amateur musicians. As shown in Figure 6.2, three main sub-themes emerged: *Motivations to start*, *Passion*, and *Elements of a calling*.

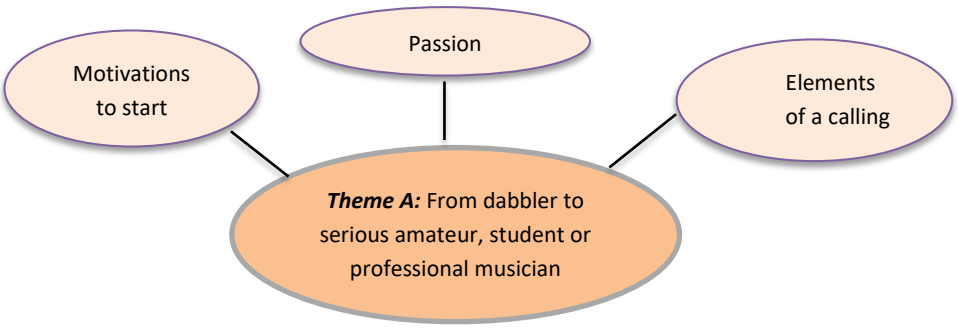

Figure 6.2: Theme A: From dabbler to serious amateur, student or professional musician.

A.1 Motivations to start

While this sub-theme might appear somewhat removed from the key question of the benefits of engaging in musical leisure activities to health and wellbeing, it provides a contextual understanding of how and why interviewees began making music. It also relates to interviewees' life-long involvement in music making (sub-theme D.2) and the way feelings about music change

when it stops being a leisure activity and becomes work (sub-theme E.2). Stebbins (1992) named individuals who participate in a leisure activity for a short time or to a limited degree as 'dabblers' or 'dilettantes' (see Section 2.4). Stebbins (2013) claims that dabbling in music which is usually engaged in for curiosity and hedonic pleasure could be the first step to a career as a professional musician. All interviewees began playing or singing at an early age, some as young as two years and some during their early adolescence. Interviewees in the present study started by dabbling on their instruments, having formal lessons either privately or in school, or learning informally through family members, friends and community music groups. There were several different motivations to start learning and continue through adolescence. These included (and in some cases centred around) starting at a young age; having musical parents, siblings and extended family members; taking graded, practical, music examinations (e.g. of the Associated Board of the Royal Schools of Music); and being exposed to a variety of musical instruments. Of the 12 full-time musicians, seven were brought up in musical families:

> When I was four, I think yeah, young still living at home I was in a choir, like a church choir with my mum and my brother. My brother is two years older than me. And I did a lot of that. And we were in another little choir (. . .) but did a lot of choral music that way. And then did that until I was about 10, I want to say. Started piano at six and a half, started recorder at six cause at my primary school everyone has to learn the recorder. I was like 'oh right' and cause my brother was two years older than me I was like 'I want to do what he's doing' So, I started. (US1)

Four amateur musicians and five full-time musicians were introduced to music at school or as an extra-curricular activity suggested by parents. Interviewees' motivations to continue learning music included their own enjoyment: "I started having lessons [instrumental lessons] in school and just naturally really loved it because I already had general music lessons, and for being taught an instrument I just straight away loved it" (US3); the influence of friends: "…but in that first year it was more duets with my friend because she also wanted singing lessons" (US1); and the influence of parents and teachers:

> I was very little like 5 or something years. So, I started ceramic painting and music was also one of them [extra-curricular activities]. And then after one year the music teacher said to my mum that I was very talented for music and then my mum decided to [make the interviewee] quit everything else but music. (PM1)

McPherson (2009) suggests that parents play a key role in children's musical development, and that having musical parents can influence a child's choice to pursue a musical career. Vaag et al. (2014) also found that an early introduction to music contributed to individuals choosing to have a career in music. Similarly, in the present study the four amateur musicians did not come from musical families and they reported that they had been introduced to music at school. By contrast with the amateur musicians, the majority of full-time musicians reported starting at an early age. While engaging in

music at an amateur level, the amateur musicians chose non-musical careers as their main occupation. Gates (1991) argues that amateur musicians involve themselves in musical activities in ways that are indistinguishable from professional musicians' involvement, since music has become an integral part of their identity (Pitts, 2005; Taylor, 2010; Taylor & Hallam, 2008) and therefore they invest much time and energy in making music (Finnegan, 1997). Similarly, the amateur musicians in the present study showed effort and commitment towards their involvement in musical leisure activities, which Stebbins (1992) describes as 'serious leisure' (see Section 2.4).

Sections 7 (From leisure to work as a full-time music student) and 8 (From leisure to work as a professional musician) of the survey asked university and conservatoire students and professional musicians if they had considered music making a leisure time activity before they became a full-time music student or a professional musician. Ten out of the 12 full-time musicians said "yes" and the other two who were professional musicians said "no". At the interview, however, reflecting on that question (and bearing in mind that young people [i.e. children and teenagers] may not explicitly make the distinction, at the time, between work [school] and leisure [extra-curricular activities]), eight out of the 12 full-time musicians said that they had considered music to be a leisure time activity before they became full-time music students or professional musicians: "It's definitely leisure. I didn't need it for my school, and it wasn't really stressing me out and it wasn't my entire life you know" (US4). Four interviewees, however, considered music to be more than a leisure activity: work – "I guess in a way my private lessons and music they were work but they also both were definitely leisure" (US3); something important – "I've always considered it [music] something fun but also something important" (PM3); a requirement that had to be fulfilled:

> I think I liked music when I was a kid, but it was also something that my parents were requiring me to do. They didn't make me do it in a mean way, they just thought that it was a really valuable skill and it was good for your work ethic and it was good for your creativity and sort of regardless of whether I became a musician it was expected that I would carry on with an instrument until I was 18 at the very least. So, it was partly because of them. (CS4)

One interviewee described it as an extra-curricular activity, saying that her commitment to practising meant that she couldn't see it as a "leisure" activity:

> …because I worked very hard. I felt like a lot of responsibility to practise, you know. I had to practise every day and I felt like it was kind of hard work (. . .) but the playing was always kind of, I don't know, it's always been kind of hard work. (PM4)

It could be argued that the interviewees were trying to distinguish between 'structured leisure activities', which are organised around specific time schedules under adult supervision and with the intention of achieving specific goals, such as music lessons, and 'unstructured leisure activities', which are engaged in more freely without the need for adult supervision, such as watching television (e.g. Larson, 2000; Mahoney & Stattin, 2000). Their accounts could be interpreted in such a way to

suggest that interviewees perceived both structured and unstructured activities as forms of leisure activities, although they may not have explicitly been conceptualised as such at the time. Nevertheless, five of the 12 full-time musicians stated that their interest and passion for music grew when they were in their teenage years and they began to consider music, for the first time, as a leisure time activity: "…but I enjoyed [music] when I was older like a teenager, I enjoyed going to concerts and I listened to music you know CDs in my room when I was a teenager" (PM4). Hallam et al. (2016) argue that as individuals participate in extracurricular instrumental and vocal lessons to develop their musical and instrumental skills, music becomes an important part of their identity. Certainly, in the present study, interviewees reported that taking lessons had the effect of making them want to pursue a career in music (student and professional musicians) or engage in music throughout their life (serious amateur musicians). A common reason given for their interest to develop was that they had the opportunity to play with other people in "orchestras and chamber bands and stuff like that, and that just encouraged my playing more" (US3); "I just got into playing with bands and never really looked back" (PM2).

The findings of the present study are congruent with Self-Determination Theory (Deci & Ryan, 1985, 2000; Sheldon, 2002) as all the interviewees, including the amateur musicians, engaged in musical activities on a regular basis and internalized them as highly important, valuable, something they loved doing and that had become a key element of their self-identity (Hays, 2005). Even the interviewees in the present study who were amateur musicians did not just consider themselves to be people who play an instrument but defined themselves as 'musicians'.

A.2 Passion

Passion for music was a key finding in the present study. All the interviewees expressed a strong interest in, and a love and passion for music, which resulted in their developing strong musical identities (see Table 6.3 for an example quotation from each group). Passion for music was a key motivator for making music in their leisure time, which they felt contributed positively to their health and wellbeing. Previous studies show that passion towards an activity may perhaps be the source of motivation that drives people to engage in deliberate practice towards an activity they are passionate about (Vallerand, 2008; Vallerand et al., 2007, 2008).

Passion for music was evident in interviewees' career choices even when they did not become professional musicians. One of the amateur musicians had studied medicine, saying,

> Well, one of the two branches of choice. So, it was either do that [music] or do medicine. I wasn't good enough to be a musician. And I'm still not good enough to be a musician. So, I just have to accept my limitations, but I can still enjoy them. (AM4)

Of the other three amateur musicians, one became a mechanical engineer, although he continued to play in bands on a part-time basis, and the others became teachers. Their reasons for not becoming musicians (or a full-time musician, in the case of the engineer) included not having had the opportunity, when they were younger, to have private music lessons, learn the instrument of their choice or take graded exams; or failing to reach the standard required to study music at a university or conservatoire: “you know when you've got the cutting edge and I didn't have that cutting edge, I wasn't as good as other people” (AM4);

Six of the interviewees who were full-time musicians also had non-musical interests but had chosen to pursue music as their career because of their passion and love for music. Some acknowledged that they had decided on music as a career despite knowing about the challenges of the music industry and its potential negative effects on them as individuals. Others said that many years of higher music education had broadened their knowledge of different branches of music and taught them how the music industry works, which changed the way they viewed their careers and their futures more generally. Although they may have begun their higher music education with the intention of becoming performers, three conservatoire students, one university student and one professional musician had decided instead to engage in music-related careers rather than performance such as music teaching, music administration, music psychology research, theatre directing, musical theatre, community music and music therapy.

Table 6.3: Passion for music: Example quotations.

Interviewee ID	Example quotations
US4	I've always been told that if you're going to get into music, you need to have a thick skin and all that and you've got to be prepared for disappointment and be prepared for stress and anxiety and competition issues. But if someone really truly loves music as a thing not thinking about the difficulties the industry has as it stands today and thinking 'do you really want to perform music?' you know life then for me it's without question the path I want to go down so I can get through the issues with the stress and anxiety because I love music and because that's what I want to do.
CS3	I do enjoy what I do. I mean playing the cello is literally my life. So, it is literally what I do all the time. (. . . .) I hope I'll do it for a long time.
PM4	I do feel incredibly passionate and excited and engaged in music when I'm working on it and I've never had anything else in my studies you know when I studied French literature for example that I felt as excited about. So, I felt like music was the thing that made me the most happy and excited.
AM3	… and I just fell in love with the clarinet and I'm absolutely obsessed, It is, apart from my children, it is my love. The love of my life. (. . . .) my music, it's my life you know. There are times when I'd rather stay at home and play my clarinet all day.

Note: US = University student, CS = Conservatoire student, PM = Professional musician, AM = Amateur musician

Vallerand et al. (2003) distinguish between obsessive passion and harmonious passion (see Section 2.3). Bonneville-Roussy et al. (2011) found in their sample of 202 classical musicians that those who are obsessively passionate about music tend to engage only in music-related activities. Bonneville-Roussy et al. speculate that such musicians therefore have negative feelings such as guilt and anger when prevented from engaging in music. In the present study four of the interviewees, all of whom were full-time musicians, showed signs of obsessive passion for music. See Table 6.4 for example quotations.

Table 6.4: Obsessive passion for music: Example quotations.

Interviewee ID	Example quotations
PM3	I don't really think about much apart from music all day. It's my life really and I feel there's so much to learn. I just use every spare moment to learn about some aspect of music.
PM1	I want to always be engaged with music. So sometimes I get too excited, maybe I get too many commitments and then I feel like 'Ah, I have to do all these'. But I prefer this than not having any musical engagement.
US3	I guess sometimes I would kind of feel like doing a non-musical activity for a while and I would kind of 'oh you need to go back and do your music now and go and practise' but I don't think that's a positive thing to feel. I think that's not healthy.
US4	There's no purpose that 'oh, I must take a break from the music'. No, I don't feel a need, I don't feel a need. I feel I can just keep going and going and I don't feel the need to stop. That's just me.

Note: PM = Professional musician, US = University student

In comparison, the other eight full-time musicians and the four amateur musicians in the present study showed signs of harmonious passion for music, that is, choosing to engage in music freely, without external or internal pressure, for the enjoyment of the activity. According to Vallerand et al. (2003), the characteristic of flexible persistence associated with harmonious passion allows individuals to explore other activities too. These can be seen clearly in amateur musicians' non-musical occupations and leisure activities.

A.3 Elements of a calling

Interviewees were asked to reflect on how they had responded to the Work-life Questionnaire (Wrezniewski et al., 1997) (see Section 5.6), to define the three terms 'job', 'career' and 'calling' in their own words, and asked if they saw their role as a musician as fitting into any of those three categories. Fourteen defined a calling using terms such as 'passion', 'talent', 'individual strengths', 'feeling that you're made to carry out' and 'something you're born to do', while two said "I don't really believe in this sort of idea that you were meant to do something" (CS2) and "I disagree with the term because for me it evokes a supernatural (. . .) and a religion and I'm an atheist so I don't

agree at all that everyone has a calling to do some kind of a job" (US4). Nine full-time musicians saw all three elements in their roles:

> I realised that actually performance was more of a job and probably something I felt I should have continued because that's what I had already always done and that's what I was good at. But actually, in terms of like a calling and a career, I want a career in music psychology or music therapy and that's what I feel really would fulfil me as a person as opposed to performance. (US3)

All eight university and conservatoire students wanted to have careers in music: "I would like a career in music. Even when I was doing a maths degree, I knew I wanted a career in music" (US1); "I'm hoping for it to be a career" (CS4). Ten out of the 12 interviewees who were full-time musicians described elements of a calling (see Table 6.5 for example quotations) even though they considered their role to be a career. This explains the overlap between the career and calling paragraphs in the survey results for full-time musicians. They may pursue music making as their full-time study or profession because they see elements of a calling in their role. As discussed in Section 2.4, a calling is when people consider their work fulfilling and meaningful to their existence (Morin & Dassa, 2006; Wrzesniewski, 2003), a part of their identity (Vallerand & Houlfort, 2003) or a vocation which is inseparable from their lives (Wrzesniewski et al., 1997).

Table 6.5: Elements of a calling: Example quotations.

Interviewee ID	Example quotations
US3	I remember I watched a documentary of a piano player who went into a psychiatric ward and just played the piano for them and the reaction they got (. . .) I was like 'Oh, I want to do that'. I would say it was like a calling for me. I like helping people through music.
CS4	There are definitely elements of a calling for me because music is not an easy field to be in and so I think if there were other things that I would be equally happy with I probably would have gone for that.
PM4	I remember as a student many people giving me advice not to pursue music because it was so financially unstable, and I remember my parents used to joke that I would end up living in my car. And I think the feeling of a calling was that I felt I would feel better trying music and failing, than possibly doing something else and succeeding but maybe not being as happy, if that makes sense. Like I'd be happier trying music and maybe not succeeding than I would be doing something else. (. . . .) So, I felt like music was the thing that made me the most happy and excited and therefore was a calling.

Note: US = University student, CS = Conservatoire student, PM = Professional musician

In comparison with the full-time musicians, two amateur musicians also saw elements of a calling in their role as an amateur musician:

> Because it is a way of serving the church, serving the young people, encouraging young people. And to be honest, it fits the level of musicianship that I've got, and it shocks me when I worked out how long I've been doing that music group. It's been about 25 years. (AM1)

One amateur musician, AM3, said she viewed her occupation as an English teacher as a calling, not her amateur music making. She also said she did not want to engage in music for the purpose of making a living: “That doesn't pull on me at all. No, no, no. It’s purely selfish. This [music] is for me you know, the one thing in my entire life that I do just for me, solely for me.”

Theme B: Musicians’ perspectives on their roles

This theme emerged from interviewees’ descriptions of their involvement in current musical activities as studies or work and leisure, what elements they enjoy, and any negative feelings they may experience. This theme is important in understanding musicians’ wellbeing because the survey results showed that musicians’ level of enjoyment and the experience of negative feelings relating to their role as a professional or a student is associated with satisfaction with their job or studies, wellbeing and satisfaction with life. As shown in Figure 6.3, three main sub themes emerged: *Routines for study and work*, *Enjoyment in musical studies/work* and *Negative feelings*.

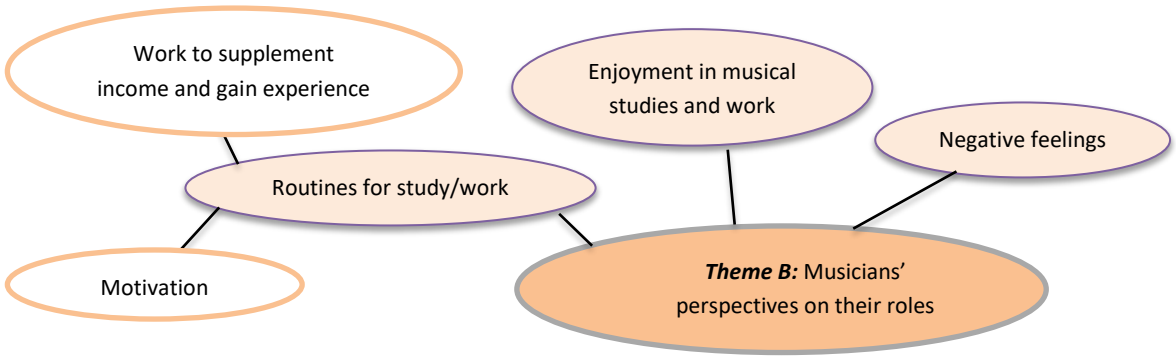

Figure 6.3: Theme B: Musicians’ perspectives on their roles.

B.1 Routines for study/work

This sub-theme relates to interviewees’ involvement in musical activities as study and work throughout the week; their motivation for engaging in musical activities; doing unpaid and low paid work to build their portfolio; and teaching and doing other non-musical jobs to supplement their income. A key finding in the present study was that interviewees who were full-time musicians did not have a typical routine whereas amateur musicians with other kinds of occupations did have a routine. Finding out about both kinds of musicians’ routines, motivation and types of work contributes to an understanding of how much time they have for leisure activities and which kinds of activities they consider to be leisure rather than work. All interviewees who were full-time musicians reported that their roles involved a variety of different activities: practising; taking and giving

instrumental lessons; engaging in orchestral projects, chamber music, community music and educational work; directing musicals; recording; composing; collaborating with artists; rehearsing with bands and writing songs. These findings are in accord with research on performing artists who report having a wide range of occupational roles (Bennett, 2009; Menger, 2001; Mills, 2004; Throsby & Zednik, 2011); indeed, Menger (2001) claims that these activities represent small businesses managed by the artists themselves. Music students and professional musicians did not have a typical weekly routine and their schedule changed according to the timetables of their institutions and the events and work projects they undertook:

> There's usually at least one gig a week if not two or three. If it's a bank holiday there can be anything up to five. If there's a jazz festival or a jazz and blues festival quite often they'll do Thursday, Friday, Saturday, Sunday and Monday. And that'll be with two or three different bands though. So, it swings and roundabouts. Sometimes it's busy and sometimes it's not. (PM2)

Interviewees whose musical activities include teaching described it as their only routine work activity: "The things that are the most stable are my teaching and educational work. So, the work with very young children that I mentioned, that always happens at the same time in the week" (CS1). Three conservatoire students and two university students said their degree courses were structured so as not to give them a routine, and two described this as having both advantages and disadvantages. One said: "There's so many different aspects of music that I get to do every day and my week is so varied but it's all something that I just find so interesting and valuable and just yeah, I just love it" (US4). The other said:

> It's good that we're forced to try out the waters now [being a professional musician] (. . .) Sometimes it's [not having a routine] good cause I think it keeps my interest but then sometimes it can feel a bit stressful cause you're busy all the time but with no sense of real regularity except for teaching which is quite regular. So, I'm glad that I have that. (CS4)

Abeles and Hafeli (2014) conducted an interview and observational study of 47 symphony orchestra members from two orchestras in the United States who sought professional fulfilment by taking part in school-based, curriculum-oriented educational programmes in elementary schools. They found that taking part in the programme gave participants additional opportunities to be creative, learn new skills and overcome challenges, be socially aware and involved in the community, and build positive relationships. In the present study, three of the four conservatoire students and one university student had decided to pursue careers not as performers but still in in music. One mentioned music therapy and the others community music and teaching, activities that they had learned about or formed part of their degree courses. It is evident that their studies had broadened their knowledge of career opportunities other than performance.

Unlike the full-time music students and professional musicians, all the amateur musicians reported structured weekly routines in their non-musical work or other occupations. Lack of

structure in the lives of freelance musicians, other than permanently employed orchestral musicians, for example, has already been documented (Bennett, 2008; Chafe, 2017; Vaag et al., 2014).

Four interviewees described how engaging in leisure activities influenced their day-to-day life routine. For some, musical leisure activities created a routine: “Fridays we tend to go always to Telford and they have music, it’s like a leisure routine for us” (PM1), whereas for others, non-musical leisure activities broke the routine: “It's also really nice to have something that breaks up the week [by going to church on Sundays] instead of feeling like 'I'm just doing the same thing every day’ [engaging in music]” (CS4). Five interviewees referred to their leisure activities, both musical and non-musical, as a break from practising at home and thus enhancing their wellbeing. For example, “I don't think I'd leave my house at all ’cause it [musical leisure activities] was the only reason I really left my house. Because I didn't really have anything else to do” (US1) echoes the findings of Hallam et al.’s *Music for Life* project (2009-2011): membership of a music group provided participants with structure in their lives and a motivation to leave their houses. A professional musician stated:

> The other thing is my practising all happens at home. So, I'm at home a lot. So, I think it's important for me to get out of the house [to engage in non-musical leisure activities]. I think I feel a bit bored and maybe a bit depressed eventually if I just stayed in all the time. (PM4)

B.1.1 Motivation

Musicians require self-motivation to practise their instruments and maintain their skills (Ericsson et al., 1993; Evans, 2015; McPherson, 2005). Eight of the 12 full-time musicians found it hard to create the motivation for study or work, or to schedule practice and/or academic work:

> It [practising] can be quite bad if I don’t have something pressing that I have to be ready for the next week. So, when I have lots of singing work coming up then it [practising] is definitely daily. And then sometimes if I have a break for a couple of weeks without music I have to learn, then I’m not practising as often.

All four amateur musicians, however, expressed high levels of motivation for practising and playing ensembles because they wanted to improve their playing: “…because I want to be brilliant. I want to be a really, really good player. I've got all those years to make up for it” (AM3). Another said,

> I do get up at 5 o'clock in the morning. I have a wash and a shave and then I'm on the guitar for an hour before I go to work. I've done it every day for the past 18 months I haven't missed a day and it pays off with my technique. (AM2)

AM3 also described her excitement on the days she has rehearsals:

> With music it’s like 'Oh it's going to be Thursday soon. Orchestra practice'. Saturday morning and ‘it’s going to be band practice’ and then I never have that 'I can't be bothered'. Never. Never. It's always 'oh, I want to be there, I want to be there, I want to be there' you know kind of like ‘oh it's nearly twelve o'clock I'm going to finish [teaching in school] soon’ you know.

B.1.2 Work to supplement income and gain experience

Six of the 12 interviewees who were full-time musicians prioritized performing music. To supplement their income five of them teach and some reported that they had also done, or still do, non-musical work: child-minding, IT work, administration, being an apprentice, shop-keeping or bartending: "I've been working this year for the IT department at the [institution] (. . .) and I sometimes babysit as well (. . .) that's mostly just to make some extra money" (CS4). One professional musician reduced the amount of teaching she did when her partner moved in with her: "So now because my boyfriend moved in with me he contributes to the income in the house so I don't have to work that much" (PM1).

By comparison, the amateur musicians had regular incomes and did not have to take on unpaid or low-paid work to supplement their income suggesting these issues were exclusive to the music profession. One amateur musician, AM2, even earns regular wages from performing in bands during his leisure time, in addition to his income from his full-time job.

Most full-time musicians had to do unpaid or low-paid work to build their portfolios or to attract work opportunities. For conservatoire students, some kinds of work were associated with projects organized by their institutions:

> Well in terms of paid work, I only occasionally perform for money at the moment. The occasional recital or orchestral thing. In terms of other orchestral work that I do is mostly the projects organised as part of the undergraduate degree. (CS1)

Three of the eight student musicians said they were underpaid because they weren't yet professional musicians, and that opportunities for paid work were rare: "I mean sometimes I get paid work as a percussionist. It's rare, it's because there are professional percussionists in Southampton" (US1). Another said, "I'm not a shark you know, I've done things that aren't properly paid for and obviously it balances out because I'm doing things that end up being paid well for" (CS2). On the one hand, there is evidence that musicians report low satisfaction with remuneration (Kenny et al., 2016). On the other hand, there is also evidence from qualitative studies that they experience satisfaction with being compensated for doing work they valued (Brodsky, 2006).

B.2 Enjoyment in musical studies and work

A key finding of the present study was that all the interviewees who were full-time musicians reported experiencing enjoyment in their roles. Positive emotions arising from their engagement in full-time music education or a career as a musician, despite the challenges to health and wellbeing often encountered by musicians (see Theme C, below), included enjoyment, passion, happiness and fulfilment from learning about different aspects of music. They also noted the positives of a variety of activities contributing to their role, flexibility in their work schedules and opportunities to travel the world while working. Previous research, however, has shown that professional musicians find

irregular working hours, travelling and separation from family to be the cause of negative stress (Kenny, 2004). As PM2, whose first career was outside music until he became a full-time musician observed, “It is a much nicer way of earning your living” compared to other professions. Example quotations reporting the elements of musical studies and work (not leisure) enjoyed by interviewees are presented in Table 6.6.

Table 6.6: Enjoyment in musical studies and work: Example quotations (full-time musicians).

Interviewee ID	Example quotations
US3	The main thing of being a full-time music student in university that I've really loved, is the broadening, because when I was growing up, I did a lot of performance and obviously that was my main focus. Then as I got into higher in education there were more of the elements of music that we learned about. And my interest in music just grew and grew and grew. And something I've really enjoyed is the music and philosophy thing with the aesthetics and I've really, really enjoyed that, and it's got me into more like philosophy and socialising and stuff like that and just the broadness of it. And there's so many different aspects of music that I get to do every day.
CS3	I think I really like being able to have a lot of control over how I spend my time, like there's not so much which is scheduled by [the institution]. We get to choose if we want to do more teaching or more chamber music or pursue more orchestral gigs or pursue more academics so you sort of, you can decide what your priorities are and that can shift as you go through your degree (. . .) I do really like my time here and I love music a lot and find it very satisfying.
PM4	When I'm actually doing music as I said I really do feel very passionate about it. There's really nothing else that I enjoy as much as getting to actually do music and I like it because I meet lots of interesting people, I get to travel a lot and I get to work with people of a high level who are very, who are you know also very good and serious and that's really exciting. (. . . .) I feel quite proud of the work that I do get to do and I do and I feel very passionate, I get very excited you know I love when I get to learn something new like if I get hired to sing some music that I've never done before and I have to sit down and you know for weeks and learn. Let's say a whole new opera. I find that very, that's really, I find that very exciting.

Note: US = University student, CS = Conservatoire student, PM = Professional musician.

Amateur musicians enjoyed their work too. Elements to which they referred included their interest in their particular fields, helping other people, and building relationships. One said, “I love going into work because I've got some great friends there (. . .) the work is interesting, the people are interesting, so it doesn't bother me going into work every day” (AM2). Another said,

> To help people, to create new things, to develop new treatments, to make sure they get the best, so they get new opportunities. It's emotional like I cry if people are hurt and I get upset if people hurt. So, all of that stuff. (AM4)

Levels of enjoyment changed at different stages, especially for university and conservatoire students. For all conservatoire students their level of enjoyment changed depending on time of the year:

> So, I find toward towards the end of the year with recitals and everything I tend to get quite burnt out. (. . .) but then I come back in September and always it's refreshed, and I like being back with my friends and it's exciting again. (CS4)

US1's level of enjoyment depended on her enthusiasm for the subjects she was studying, the modules she was taking and the marks she received for them:

> Partly because I was a half music student then but definitely this year, I had two music modules first semester and they were my favourite ones down so far which showed in my marks because I got a 2:1 and a first and then I failed both maths modules.

Some interviewees' levels of enjoyment were not related specifically to music or music making but other circumstances relating to their role as music student or professional musician, and, inevitably, how they felt on the day they completed the survey. For example, it transpired in his interview that CS3 had scored low for level of enjoyment on the survey because he was a mature student and felt that he should be working rather than studying. So far as music is concerned, he wants to pursue a career in musical theatre and not performance:

> I must have been having a really, really bad day [the day he did the survey]. I'm glad it's [degree] is over. I'm glad I'm done. The thing is it's that I also started late, I'm 25 now and just feel like I should be off in the world doing my thing now and I probably just feel like it's all lasted a bit too long.

He went on to explain what he enjoyed about being a conservatoire student:

> It's better now because being here I like a lot more music than I used to like (. . .) I would listen to a much broader range of things now, particularly instrumental things. I don't mind listening to instrumental things now and I probably never would have before. (. . . .) And having been able to have sung them I kind of appreciate things. (. . .) So, you kind of are able to listen to more and appreciate it in a broader way.

Individuals' enjoyment of their work has been found to be important to their health and wellbeing (Steger et al., 2012; Waterman, 1993). This is, of course, true of musicians, many of who perceive music making as an activity that they have a passion for, which has a positive effect on their wellbeing by increasing job satisfaction (Ascenso et al., 2017; Brodsky, 2006; Vaag et al., 2014).

B.3 Negative feelings

This sub-theme illustrates interviewees' experiences of negative feelings associated with their studies and work. The four professional musicians were all self-employed and worked freelance while the four amateur musicians had permanent jobs. Lack of security was an issue for the professionals. One said, "I mean being self-employed you don't have the security, financial security perhaps of working for someone else or an institution and sometimes I wonder where I'm going in life" (PM3); another made a similar point: "Well one side of it is the periods of low employment

where you think 'oh my gosh you know, I don't have enough work'" (PM4). A conservatoire student referred to lack of benefits:

> Things like sick leave and maternity and you know pension and obviously I'm still in my 20s but you still have to think about these things. Yeah, and that's probably something that weighs on my mind quite a lot. You see friends who become ill and there's absolutely nothing they can do about it. They just have to take time off work. And in a job, in a secure job you would have sick leave and still be paid for so long you know and also then if you're off work you're turning down work as well. So, then that has like a knock-on effect. So, it's things like that I do worry and I think probably if I had children, I just wouldn't want to see them struggling through things like that. (CS3)

This interviewee went on to voice the suspicion that society views freelance music making as not a 'proper' job:

> …when you explain to people that you're a musician people often don't take you very seriously (. . .) when you say to people 'Oh I'm a musician' because people are like then 'that's not a job' and or they say, 'oh so who do you work for?' And then if you're freelance, it's a very strange question. And then it's like 'oh well I don't have a job. I freelance'. And then it's like 'oh you don't have a job'. 'What do you do with your life?'. And it's, that is difficult to explain to people. (CS3)

Nine interviewees who were full-time musicians were single, two were married and one had a boyfriend who lived with her. Three of them who were in relationships pointed out that balancing family life and relationships is difficult because they work late in the evenings, at weekends and on holiday: "He's [boyfriend] like 'oh my goodness! Do you work every day?' and I'm like 'Yes, I do work every day' and then he's like 'but we have to find time for both of us'" (PM1). One professional musician pointed out that music organisations often fail to take personal circumstances into consideration and send work schedules so late that it is difficult, for example, to arrange for childcare:

> Music, it's not normal hours, it's not like it's 9:00 to 5:00 you know sometimes you finish at 10 o'clock at night and you have to sort out how are you going to arrange a baby sitter and then how are you going to get up the next morning and take your child to school when you get home at one o'clock in the morning. (PM4)

The concerns interviewees expressed regarding being self-employed align with earlier findings by Vaag et al. (2014) who showed that freelance musicians had to deal with unpredictable future and lack of given structure, stress on family and work balance, external pressure. In addition, insecurity and instability with regard to income, unsociable work hours and obtaining regular work assignments contributed towards unpredictability and financial insecurity in their profession. These have been found to generate short-term emotional distress (Reid et al., 2018) and a negative impact on wellbeing (De Witte et al., 2016).

Jealousy, comparison and competitiveness involved in the music industry were reported by ten out of the 12 interviewees who were full-time musicians.

> Well so for example if I see, I mean there can be some jealousy involved, for example, my husband is also a singer. So, a lot of the performances I see are his performances and so you know we're kind of working for the same level of companies and you can't help but feel slightly competitive. (. . . .) It's hard and I always try to not let it become a negative thing. But I think there's a natural kind of sense of competitiveness in the field that when you're seeing other people you know you're kind of want to be, yeah, it's just very, it's just very competitive. So, when I'm watching performances, I start then focussing on 'well, should I be doing this kind of work?' and you know worrying about my own goals professionally instead of just enjoying watching the music, if that makes sense. (PM4)

All the conservatoire students described their courses as being structured in such a way as to encourage competitiveness and comparison with other musicians. This would often result in additional pressure, stress and worry that affected interviewees negatively, a finding consistent with previous research claims that the conservatoire model creates a competitive environment that encourages high self-expectations where perfectionistic propensities are developed (Araujo et al., 2017; Stoeber & Eismann, 2007). Constant assessments of progress could lead to feelings of self-doubt, not being good enough, and needing to practise all the time. Most interviewees found it difficult to be judged, examined and marked on something they loved to do:

> For Music College there's a lot of competition, there's a lot of people sort of comparing themselves to each other and there's very much a hierarchy of who is the best and who is the worst in a specific year group or an instrument or whatever. (. . . .) So, I think everyone feels a bit down on themselves sometimes just because you're always comparing yourself and especially around exam season everybody gets marks and it's very arbitrary (. . .) and there's a lot of like very strong personalities here and some very big egos so that can also be a bit tricky to deal with. (CS4)

There is evidence to suggest that criticism given in the context of feedback on performance can have a negative effect on performers' wellbeing (Sandgren, 2002).

In order to maintain successful careers, musicians must not only be competent, but also expressive and confident performers with entrepreneurial skills (Vaag et al., 2014; Williamon, 2004). Eight interviewees who were full-time musicians reported negative feelings in relation to aspiring to be, or being, a musician, including living up to the (perceived) expectations of others, having to undergo auditions and experiencing performance anxiety:

> I got one of my feedback forms back for my audition [conducting] and I think what it sounds like is 'you clearly know the music, you've got very clear beating, just hate yourself less and essentially it's a bit too self-deprecating on the stand' (. . .) It's not having the confidence to be able to like 'I am good enough to be here, take me seriously'. (US1)

> Sometimes I feel I'm not doing a good enough job. Like if I technically think 'alright, I'm not quite getting this as good as it should be', I can have quite negative feelings like maybe I was miscast, maybe I'm not the right person to be singing this role. (PM4)

Musicians spend a lot of time practising to improve their playing. Two interviewees who were full-time music students expressed the view that engaging in regular self-criticism affects them negatively:

> You actually practise to improve. So, to do that you have to pick out the things that you don't enjoy about your playing. So, I guess probably you spend a lot of time every day being like 'that's bad, that's bad, I need to improve this' I guess which is self-destruction. (CS3)

This could be a reason why musicians score high on measures of perfectionism (Stoeber, 2012; Stoeber & Eismann, 2007) and are likely to experience mental health issues (Kähäri et al., 2004; Kenny & Ackermann, 2015; Vaag et al., 2016). Interviewees reported stress related to their studies and work that underlined the findings reported by Kenny (2004) that student musicians' stressors were related to uncertainty about future employment, professional auditions, 'backstabbing' and irregular working hours and professional musicians' stressors were related to separation from family, irregular working hours, boredom of rehearsals and travelling. Interviewees also reported other negative feelings. These included frustration (e.g. "Well maybe once or twice when I find something I can't play, it's frustrating when you can't get it right", PM3), and physical complaints and boredom:

> Well when, if we do a lot, a lot of playing you start getting aches and pains probably through age and of course carrying equipment (. . .) Some gigs could become a chore depending on the venue and how you go down and the attitude of the landlord. (PM2)

Interviewees did, however, acknowledge that they would probably have similar negative feelings if they were employed in a different industry, and therefore consider them usual. One said, "I suppose that's life, and these happen to you (. . .) I think this will happen in every field not just in music." (PM1). Another acknowledged having anxiety issues before she became a full-time student:

> Well I think some of the sort of negative feelings about my music were there before I came to [the institution]. It's just a matter of always feeling a bit anxious about whether or not you're doing well enough or if you're working hard enough. (CS4)

Interviewees' positive outlook on their negative feelings demonstrates resilience to the challenges of music making at an advanced level and that they are prepared to face them. Amateur musicians reported similar negative feelings associated with work. One, a consultant surgeon said, "Oh, we can get very angry about things that people aren't pulling their weight, waste of time in a day, cancellation of operations just because people are dragging their heels, moving slowly. Those are the biggest negative things" (AM4). Similarly, the head of a school English department said:

> For a stranger to come into a classroom and make judgments [Ofsted inspection]. And it's such pressure as well (. . .) You spend hours at school planning for them and everything just for a two-day inspection. And it can also be very unfair. (AM3)

This sub-theme has provided some insights into the role of studies/work in musicians' health and wellbeing as negative feelings, like enjoyment, can affect them both.

Theme C: Challenges to health and wellbeing and their relevance to music making

This theme illustrates interviewees' experiences of challenges to their physical and mental health as a result of music making and an evaluation of their relevance to their music making. The published literature on musicians' health and wellbeing suggests that musicians experience many challenges to their health and wellbeing such as music performance anxiety, musculoskeletal problems and physical pain (Kenny & Osborne, 2006; Kok et al, 2016; Parry, 2004; Watson; 2009; see also Section 2.3). Respondents to the survey were asked to complete the PERMA-profiler (Butler & Kern, 2016) and the Satisfaction with Life Scale (SWLS; Diener et al., 1985) (see Sections 5.5.1 and 5.5.2). In the present study interviewees were asked to reflect on their answers and the extent to which they attribute the challenges they experience to their music making. Further, interviewees who said that music making has a negative impact on their health and wellbeing were asked to reflect on why they choose to continue making music. As shown in Figure 6.4, two main sub-themes emerged: *Physical health*, and *Mental health*.

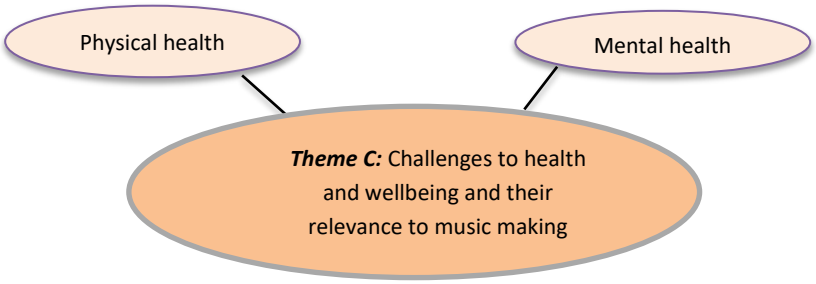

Figure 6.4: Theme C: Challenges to health and wellbeing and their relevance to music making.

C.1 Physical health

Some musicians pointed out that musical activities are generally sedentary (composing, playing an instrument, teaching), so do not involve much physical exercise, and that spending long hours engaging in music sometimes affected their physical health negatively:

> For physical health not good because I spend so many hours sitting down, sometimes if I'm composing especially, there's nothing physical you know (. . .) I feel I have a very physical passive life except on Saturdays [when the interviewee takes the day off to engage in non-musical leisure activities] (. . .) There are some days when I'm composing a lot so I am just seated. So, it is in no way good for my health. Also teaching you're sitting down. So, it's not like a very active activity. (PM1)

This finding underlines Philippe et al.'s (2019) results suggesting that music students prioritize performing over engaging in physical activity, eating well and managing stress, all of which could improve their health and wellbeing. In the present study, however, some interviewees used the time between their musical activities to engage in physical activity such as walking, running or cycling. This contributed to their physical health positively: "I do cycle from house to house on those days when I'm not in one place. So actually, I probably end up getting more exercise than some other people" (PM3). One professional musician reported slight hearing loss and tinnitus as a result of playing in bands and a conservatoire student reported shoulder and spine problems as a result of playing the cello. Physical health problems relating to practising and performing are common in musicians. For example, Williamon and Thompson (2006) reported conservatoire students experiencing pain or discomfort associated with bad posture, excessive instrumental practice and performance anxiety. Two music students in the present study reported frequent consumption of alcohol. Several studies have reported that musicians have a tendency to drink alcohol (Kenny et al., 2014), use beta-blockers (Fishbein et al., 1988; Patson & Loughlan, 2014) and prescribed medication such as antidepressants and sleeping pills, and illegal drugs (Vaag et al., 2016; West, 2004), which could affect their physical health negatively.

Four other interviewees who were full-time musicians had physical health problems: the after-effects of cancer, back pain, spine and shoulder problems and endometriosis. These were not caused by music making, but nevertheless affected the interviewees' general physical health. This is an important note because standardized scales used to measure health and wellbeing are based on typical lifestyles not those that may be atypical, such as those of musicians. It is therefore important to be cautious when interpreting results using these measures. By contrast, amateur musicians did not report any physical health issues.

C.2 Mental health

All the interviewees except for one professional musician reported experiencing mental health problems including stress, anxiety and depression. Some were directly related to music, such as music performance anxiety and stress associated with work and study. These are well documented in the literature (e.g. Kenny 2004; Nielsen et al., 2017; Wijsman & Ackermann, 2018). Many studies have reported on the psychological demands made by the music profession (Kenny & Osborne, 2006; Pecen et al., 2016; Seinfeld et al., 2013). US4 thought his Attention Deficit Hyperactivity Disorder (ADHD) was the result of music making: "I wouldn't have had it without music, I don't think". He described symptoms including perfectionism, among others. There is evidence to suggest that musicians can develop perfectionist tendencies (Araujo et al., 2017; Pecen et al., 2016) and

experience high levels of anxiety and depression (Vaag et al., 2016). Some interviewees in the present study reported seeking professional help for their mental health issues, while others tackled them on their own. One said, “So that made a massive change to my sort of performing life and since then I've been on medication” (CS3). Another said,

> I found it ridiculously mentally drained in here [conservatoire]. It's been a real struggle mentally. (. . .) It took me a long time to realise that I had such bad performance anxiety. I've done it myself sort of tackled that. (. . .) I'm just not a big believer in anxiety being a barrier. Well anxiety is something that we can tackle quite fairly easily in my opinion (. . .) maybe I would have sought help if I had not started to feel better in myself and been able to kind of control or kind of break down those barriers a little bit myself. (CS2)

Some interviewees had been experiencing mental health issues since childhood or adolescence: “I've had severe depression, anxiety since I was 10” (US1). Some mental health problems were reportedly unrelated to music, for example, PM2 experienced stress, anxiety and depression associated with his previous (non-musical) career:

> I ended up with high blood pressure to the point of I was told to stop working because of you know the possibility of stroke and heart attack was so high that and this was all due to the stress. So that put me in a very depressive state.

All the music students, three of the professional musicians and one amateur musician reported anxiety, mostly social: “it's [anxiety] social anxiety” (US1). According to one of the professional musicians: “I have problems with anxiety which are not related to music. I don't feel they're related to my profession. They're just, that's just something I've had for many, many years” (PM4). Some interviewees thought that being a musician exacerbated social anxiety: “I think as someone who can be quite anxious being in a very high-pressured environment is always a little bit dangerous” (CS4). Others could not say whether music had anything to do with their anxiety since they had been musicians for such a long time: “I started music when I was so young that it's all a little bit intertwined anyways” (CS4). Or they considered their mental health problems part of their everyday lives. Most of them believed they would have experienced anxiety and stress even if they were not musicians, and chose to pursue music despite its challenges:

> It was like a lot of pressure and definitely quite a lot of anxiety, but I think that's also probably just a part of growing up and kind of being away from home in a new environment and having to be really independent. (US3)

> I feel like the things which stressed me out I would have managed to stress myself out in whatever the university degree I went into. So, it's not like this is any more extreme. And the vast majority of it is stuff that is really exciting for me. (CS3)

By contrast, one amateur musician stated that engaging in music helped her to control her anxiety and that she did not feel anxious when she played:

> I've suffered from anxiety all my life. It's from childhood trauma. I lost my father when I was a child. And I've had lots of, I've had tons of therapy and all kinds of treatments and stuff. It's just anxiety but I never feel anxious when I'm playing because I get such pleasure out of it and I think also if you play a wind instrument it regulates your breathing. (AM3)

6.3.2 Musicians' work and leisure

Theme D: Engagement in leisure activities (musical and non-musical)

This overarching theme illustrates interviewees' motivation to engage in their chosen leisure activities and how they perceived their chosen leisure activities to contribute to their health and wellbeing. While the previous section addressed the in-depth exploration of issues arising from the survey, this theme comes closest to answering the second research question as to the benefits of engaging in musical leisure activities for health and wellbeing. As shown in Figure 6.5, five sub-themes emerged: D.1) *Leisure and work* – how musical and non-musical leisure activities inspire (D.1.1) and contribute (D.1.2) to interviewees' studies and work; D.2) *Life-long involvement in leisure activities*; D.3) *Escapism* through musical (D.3.1) and non-musical (D.3.2) leisure activities; D.4) *Social wellbeing*; and D.5) *Physical and psychological wellbeing*.

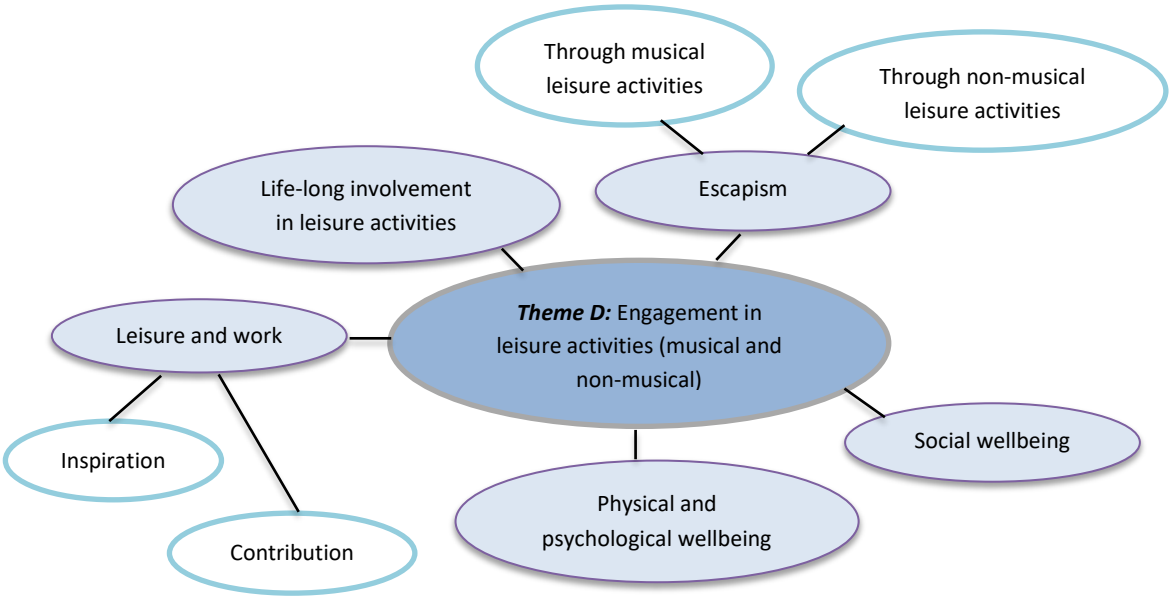

Figure 6.5: Theme D: Engagement in leisure activities (musical and non-musical).

Respondents to the survey were asked the extent to which they spend their leisure time engaging in musical and non-musical leisure activities and how important their musical and non-musical leisure activities were to them (see also Sections 5.4.2 and 5.5.6). Interviewees were asked to reflect on the answers they had given in the survey. A key finding of the present interview study was that amateur musicians reported engaging in musical leisure activities to a greater extent than

the full-time musicians, which was consistent with the results of the survey. Furthermore, the results of the survey suggested that amateur musicians were more likely to engage in musical than non-musical leisure activities. The present interview study also found that the amateur musicians and university students placed more importance on musical leisure activities than did conservatoire students and professional musicians, and felt they were more important than non-musical leisure activities. Clearly people's occupations affect their choice of leisure activities because they prefer to spend their leisure time doing something different from their daily work.

D.1 Leisure and work

D.1.1 Inspiration

All eight students, and one of the professional musicians, mentioned that musical leisure activities reminded them why they had chosen to pursue music full-time and kept them inspired. As the professional musician said, watching a live classical concert "inspired me to do a bit more composing myself" (PM3). One of the students said:

> The [musical] leisure activities gives you something outside of that to remind you why you love what you do because if it was just this [degree] maybe I would have fallen out of love with music by now. So those activities give you something outside of that. (CS2)

Likewise, two amateur musicians reported links between their jobs and musical activities: "The lovely thing was in these few years that I did primary teaching I was able to do music as part of my job, did the school choir and that was fantastic, I loved that" (AM1). The consultant surgeon noted similarities between the skills required in music and medicine:

> They're very parallel in many ways and that responsibility and that discipline, they're very similar. And then there's stuff you transfer from medicine to music and from music to medicine. Music is creative (. . .) if there's a problem with it you need to work out why it's not sounding right, why it's not sounding good, you need to make it good. Medicine can be the same because everyone's different (. . .) and medicine requires an art to it and that art requires thought and investment of your emotions. (AM4)

These findings echo those of Brook (1993) who conducted a study of managers' perceptions of work and leisure, and found that work and leisure offer similar opportunities for creativity, challenge, mental activity and self-development.

D.1.2 Contribution

Three university students, one conservatoire student and three professional musicians considered some of their musical activities as leisure rather than work, for example, composing and rehearsing chamber music. Some interviewees used their leisure time to engage in musical activities that contributed to studies or work as musicians. Wilensky (1960) described this as the 'spillover'

model of leisure-work relations whereby leisure is regarded as a continuation of work. For instance, interviewees in the present study frequently reported engaging in musical activities that could offer potential career opportunities. These included composing (e.g. “Tried to get into composition as a pastime because I'm doing a composition module next year. I was like I should probably practise and get it right ’cause I've never actually composed before” [US1]), conducting, musical theatre, learning another instrument, reading and listening to music related to their work.

Some interviewees found that their chosen leisure activities contributed to their work directly or indirectly. These included both musical leisure activities (e.g. “I think it is important to have the leisure, musical leisure, which serves your musical being and you feed that which you then use in your musical work” [CS1]), and non-musical leisure activities (e.g. “That [exercising] is in some ways tied to singing because I think being in good cardiovascular shape and being strong, that's important physically as a singer” [PM4]; “I think when I have more outside of music it's easier to then deal with some of the stresses that music has” [CS4]). One university student argued that all his musical activities were directed towards his chosen career:

> I think with me I always have my career in mind. I don't typically do something in music unless I can see how it's going to help me or my future path. I may still enjoy it, but I don't normally find that there's something musical that I enjoy that doesn't aid to my career. (US4)

He also recognised the role of music in his mental health and wellbeing:

> The irony is that the music caused the stress, the music caused all the pain and the depression and yet the music sort of helped heal it as well by listening to music. So, it's sort of weird. (. . .) so, music sometimes is a double-edged sword, causing a lot of stress and then it can be the solution for it as well. It's always been a healer, music. (US4)

Others regarded musical leisure activities and work as complementing each other in a different way. As one conservatoire student said,

> Over these four years I've seen a massive improvement in my musical theatre singing [leisure activity] as well as my opera singing [studies]. So, it's you know they are kind of two sides of the same coin [leisure and work] with the sense that neither side would be any good without the other really. (CS2)

D.2 Life-long involvement in leisure activities

It emerged that many of the interviewees started certain musical and non-musical activities early in life and as a result see them as essential: “…because I've been doing music since I was very young and I’ve never stopped music, so music is always being myself (. . .) it's like a basic need for me” (PM1). Seven mentioned this explicitly; one said “[Watching football]’s sort of being a lifelong thing” (CS2) and another said, “Reading was always a really huge thing for me growing up just as much as music” (US3). Three reported wanting to engage in some form of musical activity even during holidays, one saying, “Concerts, art galleries and all this kind of stuff is important to me. I

won't go on holiday just to be in the sun" (PM1). Another reported, "At least I find that when I go on holiday or go somewhere where there's no piano or no music, I feel a bit sad. Once I spend time talking with friends I want to go and play the piano" (PM3). These reports – at least so far as they concern music – are consistent with Hallam et al. (2016)'s finding that musicians develop strong musical identities and are motivated to continue engaging in music throughout their lives.

D.3 Escapism

All the interviewees reported using both musical and non-musical leisure activities to 'escape' from daily life. These reports are illustrated and discussed in sub-themes D.3.1 and D.3.2, which relate to musical and non-musical leisure activities respectively.

D.3.1 Escapism through musical leisure activities

Fourteen of the 16 interviewees said that musical leisure activities gave them the opportunity to re-connect with their own emotions without any added pressure, and helped them to de-stress and explore their musicality; they all described music as a source of escape. Participants in research carried out by Anshel and Kipper (1988), Odena (2012) and Pitts (2005) reported similar motivations for taking part in musical activities. Music can be used to reduce stress and increase relaxation (Fukui & Yamashita, 2003; Kreutz et al., 2004). Full-time musicians listened to and/or played music in genres other than those they studied or played at work. Amateur musicians were already engaging in an occupation different from their daily work (see Table 6.7 for an example quotation from each group).

Table 6.7: Escaping through musical leisure activities: Example quotations.

Interviewee ID.	Example quotations
PM1	When I compose or play on my own it is like my own time. If I get angry or something the first thing I do is I play the piano, so it's like an escape. So, it's like intimate time for yourself.
CS4	It's good to listen to stuff that's a bit different from what I'm always playing and hearing and thinking about in a more academic way. So, like with jazz music it's fun to listen to it partly because I don't know so much about it. So, I don't know quite enough to have it use most of my brain.
AM4	I've had a lot of stress and trouble in my career here [as a surgeon]. It's not been easy going at all and certainly music has been an escape from a lot of the problems here.
US1	It's [brass band] something that is not related to anyone's degrees. So, it's a release for a lot of people. It's a release for myself.

Note: US = University student, CS = Conservatoire student, PM = Professional musician, AM = Amateur musician.

The findings of the present study support evidence that listening to and making music can facilitate wellbeing, as individuals use it to explore, regulate and process their emotions and moods (Saarikallio, 2011; Shifriss et al., 2015). Music is also used to induce positive emotional states (North et al., 2004) and help people cope with negative moods, emotions and circumstances (Miranda & Claes, 2009; Shifriss et al., 2015). However, Saarikallio (2006) argues that even those who play musical instruments are more likely to regulate their moods by listening to music. One of the professional musicians in the present study, who could not play his instrument while undergoing treatment for cancer, said that listening to music while having treatments helped him to cope with the pain:

> Because I love listening to music as well as playing it and it just it helped to ease the pain. I suppose the escapism thing, it takes you away from what's going on 'cause I lost all my hair and I lost 4 stone, you could see all my ribs front and back and it looked terrible.

Interviewees' motivations for engaging in musical leisure activities reflect the seven functions of listening to music across cultures suggested by Boer and Fischer (2012): music in the background, memories through music, music as a diversion, emotional experiences from music, self-regulation through music, music as a reflection of the self and social bonding.

D.3.2 Escapism through non-musical leisure activities

A total of 11 of the 12 full-time musicians used non-musical leisure activities 'to escape from music for a while', 'to have a break from music' or 'to have something different from music', 'to create a balance in life', 'not only do music':

> I think it's really important to do things outside of music, just so that your brain can think about something else. I think when we're musicians we are often consumed by what we're doing because it is an art form and it involves a lot of hard work and I think it's important to get to take time away from that. (CS1)

By contrast one university student claimed he did not need to take a break from music: "…'oh, I must take a break from the music'. No, I don't feel a need, I feel I can just keep going and going and I don't feel the need to stop. That's just me" (US4). Amateur musicians also liked to escape, albeit from daily life, one saying, "I also like to read and just blank out the rest of the world" (AM1). Two other amateur musicians said they engaged in non-musical leisure activities, cycling and kickboxing, to keep fit.

Musical and non-musical leisure activities appear to have different goals. Non-musical leisure activities were used to escape, switch off, while musical leisure activities were used by interviewees to be creative and express themselves. This was clearly expressed in the accounts of the amateur musicians, one of whom said, "A lot of my non-musical leisure is to do with blocking the world out whereas the musical part is going out to the world" (AM1). The other explained the differences as follows:

> That's [non-musical leisure activities] only for me to switch off, to go into brain neutral, to catch up on my energy levels. But music is switching on, it's switching on your senses, it's switching on things rather than switching off. It's turning parts of you on, it's turning your imagination on, it's turning your creativity on, it's turning all of that on and it's turning on a vital part of you that should be on those often switched off. (AM4)

D.4 Social wellbeing

Key reasons for engaging in both musical and non-musical leisure activities were their social benefits. All the full-time musicians reported socialising through playing in ensembles (musical) and meeting up with friends for a drink, coffee or a meal (non-musical). The benefits reported most often were meeting new people, making friends, and being part of a community (see Table 6.8 for example quotations from full-time musicians). The social aspects of non-musical leisure activities were not important to amateur musicians but three reported gaining social benefits from music making: "There's something emotional with the actual performers that we make bonds with each other" (AM1).

Philippe et al. (2019) claim that musicians who practise and perform solo most of the time are most likely to be isolated and experience loneliness so, according to Ascenso et al. (2017), they build social relationships in their leisure time by taking part in musical ensembles and orchestras outside their work (musical leisure activities) and in the form of sports, exercise or other activities (non-musical leisure activities). Thus, social relationships would seem to be as vital to musicians' health and wellbeing as they are to non-musicians. Taking part in group musical activities enhances

wellbeing through social bonding (Cross, 2009; Hagen & Bryant, 2003) and emotion regulation (Juslin & Sloboda, 2001). Further, participating in group music making gives people a sense of belonging, helps develop group identities and offers opportunities for companionship, collaborative learning and social support (Coffman, 2002; Creech et al., 2013; Faulkner & Davidson, 2004; Lehmberg & Fung, 2010). The same can be said of some non-musical leisure activities too. Four interviewees discussed the differences between the social benefits of playing in an orchestra or ensemble and going out for a coffee or to watch a comedy show with a friend. Socialising may be an added benefit of playing in an orchestra, but its purpose is not to create friendships but music; as a university student said, “You're not really allowed to talk because obviously you are there to play” (US1). An amateur musician who formed an amateur orchestra and has seen it grow over the years explained:

> Despite the fact I spend a lot of time with the orchestra we wouldn't call ourselves close friends (. . .) I don't think any of the orchestra are close friends with each other. They've all got their own friendship circles, but they come together for the purpose of enjoying the activity (. . .) I'm not quite sure whether there is a need for friendship circles within the orchestra or whether there isn't. (AM4)

Finally, a conservatoire student described different levels of engagement in the two kinds of activity:

> I guess playing music is a little bit more of an active participation whereas I find like going to a comedy show to be quite relaxing because you can be more passive with it and sort of just be along for the ride instead of having to actually do something. (CS4)

Table 6.8: Example quotations from full-time musicians referring to the social benefits of musical and non-musical leisure activities.

Interviewee ID.	Musical leisure activities	Non-musical leisure activities
PM4	I think it's really good [for the relationship] because sometimes by the time we sit down, especially on a weekday for dinner, people are tired and busy. My 17-year-old stepson, he could be in a bad mood because he's a teenager. But then if you're sitting and you're listening to some Swedish pop music it's hard to stay in a bad mood.	So, for example when I first moved to England, I didn't have that many friends. So, I wasn't socialising that much. And so sometimes I was a bit lonely or sad or you know slightly depressed. But now that I have friends and socialise, I don't feel the feeling of loneliness that I did when I first moved to the UK. So yeah, I think a more active social life has improved my mental health.
CS4	If I get to go out with a friend for an evening [to attend a concert] that's also nice because it's just something really different and you can be totally in the moment and sort of set aside whatever other issues you may be having.	I think the church is (. . .) where we're all there together sort of having a similar experience or thinking based on maybe a hymn or reading or whatever has just been spoken about. And like there's a time where people can light a candle to share a joy or a concern and so you feel that even if you don't know the people, you're sort of sharing a part of yourself with them. I find it nice as well to be able to have meaningful conversations with elderly people because so often I'm only around like young 20-year olds who are all just very stressed about their own little lives. And so, it can be good to talk to folks that's more experienced, with different histories and I find their stories very interesting.
US3	Doing a musical activity has really helped my social skills, like 100%, because it was always something that I was really interested in. So that meeting people who were also interested in it is really great. But then also obviously to be in a band you have to listen to, you have to communicate really clearly and kind of it's all collaborative and you need to give them space, you need to have space for yourself, you're still doing something together. And I think that's something that's really specific to music that a way of like actually like listening to people even if they're not talking, they're just you know playing, you're still listening to them and you're giving them that space and I think that helps me in day to day life of just kind of you know like turn taking and really listening to people and seeing what they have to say and contributing to that and collaborating rather than kind of making it a battle of like 'I think this' and 'I think that'.	It's that sort of connection with people which sometimes I feel I could have lost when I focused on music so much, because it was such a thing and no one else around me was doing it at the same level as me. So, it was always quite, not a completely isolated thing but I guess a bit more isolated. So the non-musical [leisure activities] were really more important to kind of get me back to like a 'normal life', of just not everything is completely music all the time.

Note: US = University student, CS = Conservatoire student, PM = Professional musician.

D.5 Physical and psychological wellbeing

Physical wellbeing was mostly associated with non-musical leisure activities such as sports, exercise, yoga, meditation, running and walking outdoors. They enhanced interviewees' physical health by helping them relax, work out, increase their stamina, de-stress and reduce anxiety and stress, all of which the interviewees reported helped them to study and play music. Trenberth and Dewe (2002) claim that, for people who work, leisure can be a means of coping with work-related stress. Psychological wellbeing was associated with both musical and non-musical leisure activities, both of which were referred to using terms such as [feelings of] 'happiness', 'joy', 'fun' and 'enjoyment'. Musical leisure activities promoted emotional wellbeing largely by helping individuals to process their emotions and change their moods for the better; interviewees used terms such as 'exhilaration', 'euphoria' and 'nostalgia', but in relation to non-musical leisure activities they used terms such as 'balance', 'holistic', 'cathartic', 'release' and 'being in the moment' (see Table 6.9 for example quotations).

Research has shown that performing, provided experiences are positive, contributes to enhanced wellbeing (Ascenso et al., 2017; Perkins et al., 2017; Sandgren, 2002), although some studies have reported that musicians can find it hard to regulate their emotions after performances, which could have a negative impact on their wellbeing (Bodner & Bensimon, 2008; Brodsky, 2006). Musical activities have been found to create pleasure and relaxation and provide individuals with the opportunity for self-expression (Cooper, 2001; Taylor & Hallam, 2008). There is a substantial body of evidence demonstrating the benefits of music to health and wellbeing (see Section 2.1).

Table 6.9. Example quotations from interviewees referring to the physical and psychological benefits of musical and non-musical leisure activities.

Musical leisure activities	Non-musical leisure activities
Going to a concert or performing music impacts my well-being because it's stimulating intellectually and artistically and that's good for my mental health and in a sense for my physical health because it's good for the brain to be stimulated. And also, when I play music informally, you know, outside of my studies and work that is enjoyable and a cathartic experience for me. (CS1)	Well clearly the gym and swimming are actually vital. That makes me feel better, I feel healthier, my breathing is much better. In order for me to do my job as a surgeon I have to be fit. And if I'm not fit then I can't do my job as a surgeon. (AM4)
On a Friday night which is my last day to work full-time, I used to go to a choir practice where they sang early church music. And two hours of that made up for five days of stressful work. That's all I can say. And it was because it was intellectually quite difficult music, you really had to concentrate on it but aesthetically it was just beautiful. And in an empty church to hear it, it was just like cleansing, it was just so beautiful, so relaxing but stimulating at the same time. Singing it on Sunday was not the same. Just the choir practice, just beautiful, you could feel your muscles relaxing and even though I was really tired, I came out less tired than when I went in. (AM1)	Well, the obvious one is that exercise affects your physical well-being and your mental well-being. I mean we were constantly told that it would have a positive impact on your well-being, and I do feel that when I exercise. And in terms of food, that's also a healthy, I always cook healthy food and the enjoyment partly comes from the health benefits of doing it because it's virtually both things feed each other and in terms of well-being, there's that leisure time that you spend away from the work aspect of your music making is like I've already said a time to refresh and that's an aspect of well-being I think, that you have other influences on your life. (CS1)
I think it's quite euphoric at times but it's particularly when I've been trying to work out a song and when we [the band] come together and I can play a whole track then that's a really good feeling. I would say it's addictive (. . .) It's a massive effect because it emotionally empowers me, I think. I think that's the best way to describe it. It almost moves you really. Probably the point for me is because I was told I might not be able to sing or hear because of the treatment so the fact that I can is a blessing. (PM2)	Well I'm just sat in the moment, I'm just taking in the air and you know nature, what's happening around I suppose I'm not, other than putting the food out [for the birds] I'm not probably physically doing anything at the time. I'm just enjoying being and feeling the winds on the face, or the sun on my face and just thinking 'well, you know, I don't have to be anywhere today, I can just sit here and enjoy this'. And it's again it's very, very cathartic and I think it gives you so much. (PM2)
Singing in Hill Beed Chapel Choir, if we've got something that's really good if we work in a piece of music that's really beautiful and we've pulled that out. And we've sung it beautifully that could make me feel a lot better. Just purely by the sake of performing good music. So, wherever I've performed good music whether it is conducting or singing that will improve my sense of well-being such as make me happier. Something good has been done and this piece of music has been given due credence. (US1)	Well in terms of walking, physically it definitely could be active and like healthy I'd say because that's the main form of exercise I do. I used to do more running and stuff but now I do more walking and it's kind of my go to, I find it a lot more like therapeutic, good to clear my head and stuff like that. It definitely has a huge impact. (US3)

Note: US = University student, CS = Conservatoire student, PM = Professional musician, AM = Amateur musician.

All the interviewees were asked, 'To what extent do you find music making in your leisure time beneficial for your health and wellbeing?' Interviewees found it harder to say how their musical, as opposed to their non-musical, leisure activities contributed to their health and wellbeing; after all they had been engaging in and enjoying music for such a long time (see Theme D.2 Life-long involvement) that, although they felt good about it and said they needed it, they could not talk about it in the same way that they could with exercise, which has clear benefits for health, or relaxation, which has clear benefits for mental wellbeing:

> I don't know, it's [listening to music during dinner time with the family] something I enjoy. I don't know if it helps my mental health. It's harder, like I feel like there's a clearer correlation between friendships and exercise and my mental health than listening to music and my mental health. (PM4)

In response to the question, the amateur musicians described music making in leisure time as very beneficial: "a hundred percent" (AM1); "to a very, very large extent" (AM2); "music makes my life complete" (AM3); "massive extent" (AM4). Three university students described it as "very beneficial" for them and the fourth said it was "to a large extent, mandatory, necessary for my wellbeing" (US4). Two conservatoire students described it as "very beneficial", one "to a moderate extent" (CS4) and the other "to a certain extent" (CS1). Two professional musicians described it as beneficial to a "large extent", one to a large extent but not very good for physical health and the fourth agreed that it was beneficial but said she did not know to specify further as she could not remember how she felt before she started making music. Again, this relates to Theme D.2, full-time musicians' life-long involvement in music making. Stebbins (1992) distinguishes between amateurs' 'value commitment' and professionals' 'continuance commitment'. Value commitment provides amateurs with the freedom to choose to engage in a particular leisure activity, whereas continuance commitment persuades a professional to stay in a job even if they no longer enjoyed it. For example, Juniu et al. (1996) found, in their study of amateur and professional musicians' perceptions of rehearsals and performance, that amateur musicians who perceived rehearsals and performance as leisure were more likely to be intrinsically motivated (i.e. they rehearsed and performed for pleasure) while professional musicians who perceived rehearsals and performance as work were more likely to be extrinsically motivated (i.e. by being remunerated). Thus, amateur musicians engage in their musical activities by choice; those who stop valuing and enjoying them cease their engagement. These findings echo those of Ryan (1980) and Wagner et al. (1989) who compared scholarship and non-scholarship student athletes' levels of motivation for taking part in sports activities. Those who did not receive scholarships reported more intrinsic reasons for taking part and enjoyed the activities more than did the athletes who received scholarships and who provided more extrinsic reasons for participating. Hence, it could be argued that amateur musicians engage in music

for intrinsic reasons such as enjoyment, satisfaction and fulfilment whereas full-time students and professional musicians might be driven more by extrinsic motivation such as pay and status as musicians. This could explain the high levels of intrinsic motivation for engaging in musical leisure activities reported by amateur musicians compared with those of the interviewees who were full-time musicians.

Theme E: Between work and leisure (How do musicians divide their musical activities into work and leisure?)

This theme emerged from interviewees' reports of dividing their musical activities into work and leisure and how their feelings towards music making changed from when it was a leisure activity to when it became their full-time occupation as a student and subsequently a professional musician. It is useful for clarifying the boundaries between work and leisure for musicians, and how these boundaries can shift. Two main sub-themes, E.1) *Boundaries between studies/work and leisure* and E.2) *From leisure to work*, are illustrated and discussed in turn. See Figure 6.6 for individual thematic map.

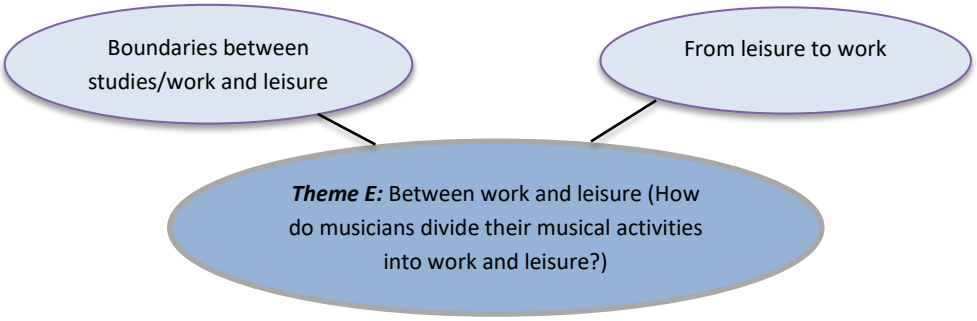

Figure 6.6: Theme E: Between work and leisure (How do musicians divide their musical activities into work and leisure?).

E.1 Boundaries between studies/work and leisure

Respondents to the survey were asked the extent to which they felt that their studies/work and leisure overlap (see Section 5.4.2). Interviewees were asked to reflect on the answers they had given in the survey and say how easy or hard they found it to distinguish between the two categories. Only three of the full-time musicians said they found it easy; the remaining nine said it was hard. They used the following criteria for dividing musical activities into studies or work or leisure: deadlines, examinations, time commitment, responsibility, their own view of the activity, payment, intensity of the activity, enjoyability, type of activity (solo versus group), dynamic of the group, the compulsory

or optional nature of the activity, and level of playing (amateur versus professional). As one university student said,

> Every society I'm in is leisure. Anything, anything in this room [percussion room at university] is study I'd say, because if I'm in here, I'm practicing for recitals, I'm doing technical studies, trying to work out a different technique that I can, work on sight-reading, that sort of thing. And yeah, I do that in societies as well but that's not being examined. (US1)

These criteria were similar to those identified in previous research. Roadburg (1983) compared the views of those who were paid to play soccer, and those who were not paid. He found that those who were paid were more likely to perceive the activity as work whereas those who were not paid were more likely to perceive the activity as enjoyable and fun. Furthermore, he found that those who perceived the activity as work were more willing to tolerate the activity when it became difficult, boring, and repetitive because they were motivated by factors such as payment, status and companionship, while those who perceived the activity as leisure were less likely to do so. Neulinger (1976) suggested a psychological model for characterising and distinguishing between work and leisure experiences, with three components: 1) 'perceived freedom' to choose whether or not to pursue an activity, 2) 'perceived constraint' involving a sense of responsibility, obligation and commitment towards the activity, and 3) 'intrinsic motivation', related to leisure, to engage in an activity for pleasure rather than 'extrinsic motivation', related to work, to engage in an activity for compensation. Brook (1993) argues that the characteristics of leisure include freedom of choice and being socially oriented and non-mandatory.

Nine of the full-time musicians considered some of their musical studies or work as leisure activities although they said these activities sometimes felt like work because of the time and work commitment required, and the fact that they were paid:

> I mean it's work in some terms because I have to be at this time in this place and spend all this amount of time and I get the money and this is work (. . .) the kind of pressure of time and deadlines and all these, other than that it is a very thin line. (PM1)

> I think with any kind of profession you can choose to take on other experiences and opportunities to sort of pursue to do more outside of what is required from your degree but that doesn't necessarily mean that that's all just like what you do for fun, like it's still stressful or if it's a busy day it would still feel like a long day even if it's sort of things that you've made yourself do. (CS4)

The four amateur musicians expressed similar views. One said, "Now that we started talking I'm beginning to see that in a way it's [musical leisure activities] like work. I hadn't thought of it before" (AM1). The interviewee who had founded his own orchestra said,

> It's not all easy because, as I'm a conductor and the musical director, effectively it can be stressful, can be very stressful. It can be very exhausting. It can be very time consuming. Because to make the orchestra work you've certainly got to have things planned, you got to

> have events planned and you'd probably have concerts. So, a lot of that can be stressful and it's not all enjoyable but it's for the end game of actually producing a beautiful sound which is just, you can't describe that. So, it's almost to treat that basic part of you which is musical. You can't ignore that basic part of you. (AM4)

The daily occupations of the amateur musicians in the present study were obviously different from their leisure activities. According to Wilensky (1960) leisure can be an activity that an individual chooses to satisfy the needs that are different from and unmet in their primary occupation. Sometimes these leisure activities can provide the individual with an extra source of income. This was the case for one of the amateur musicians in the present study who supplemented his income by playing in gigs.

Seven of the full-time musicians sometimes found it difficult to draw clear boundaries between work and leisure; one of the professional musicians said, “Because I enjoy what I'm doing, I don't really think of anything as work to be honest. I'm in a very fortunate situation really” (PM2) and one of the students said, “I can't seem to distinguish what is work and what is leisure which is because I enjoy my work so much” (CS2). Another was making an effort to do so:

> There are like courses and things that sort of cross the line over to being work or doing concerts but then sometimes I would choose to just meet for fun to sight-read and do things like that. I'm trying to create clear boundaries between work and not work, like this year I've been making an effort to not come to [the institution] so much on Sundays or have like at least one day where I don't really come here because when I'm here every day, then it all sort of blurs together. (CS4)

In three cases interviewees had changed their minds since completing the survey as to whether music making constituted work or leisure. One student commented:

> I think that's interesting isn't it. I think the reason I put that [all my time is leisure time] is because at the time I considered all my musical activities to be leisure. (. . .) now I'm counting anything that I do for my degree as work time. So, the way I think about the music that I do is changing. (CS1)

E.2 From leisure to work

Seven of the full-time musicians reported finding it hard to switch off from music (work or studies) once they had become full-time students or professionals, although they had been able to do so beforehand. If they listened to music in their leisure time, for example, they would start thinking about it critically, it would feel like work and they would stop enjoying it. According to one student, “I find it quite distracting to just have classical music in the background while I'm trying to do something else because I'll then be drawn to be thinking more about the music than whatever else I'm trying to do” (CS4). One of the professional musicians said,

> I have a hard time sometimes just sitting and enjoying. So, for example I remember when I was younger and the first few times I went to see an opera. And I was just so blown away and it was

> just this amazing kind of experience and I was very, just you know, I had a really good suspension of disbelief and was just really engaged in what I was watching. And now when I go to watch concerts, classical music, I just I can't help but be analysing everything and thinking, you know, I mean about everything like 'how much are these people getting paid?' and 'how did they get the job?' and I wonder 'do they have an agent?' And then I'm not really kind of in the moment and just enjoying what I'm watching. (PM4)

A music student elaborated on how her feelings about music making changed when it was no longer leisure but full-time study and work:

> I think because you do it all the time now, whereas when I was at school, say I would do school all day which to me was really boring and then I'd go home and play the cello and that was the fun part of my day. Whereas now it's all the time. So, there is no fun part of my day, because that is all day. But then it becomes like serious and that's what got me. (CS3)

6.4 General discussion

This chapter has reported the analysis of data from 16 semi-structured interviews intended to follow up an earlier survey. The interviews were conducted with four university students, four conservatoire students, four professional musicians and four amateur musicians. The interview transcripts were analysed using the thematic analysis procedure suggested by Braun and Clarke (2006), whereby five overarching themes were developed: A) from dabbler to serious amateur, student or professional musician; B) musicians' perspectives on their roles; C) challenges to health and wellbeing and their relevance to music making; D) engagement in leisure activities (musical and non-musical); E) between work and leisure (how do musicians divide their musical activities to work and leisure?).

Some limitations must be acknowledged. The interviews took place 12 to 18 months after the interviewees had completed the survey. In many cases, therefore, they did not remember their original responses or why they responded as they did. Sometimes this was useful, underlining potential differences between survey and interview responses, and the potential for individuals' views and perceptions to change from one time point to another. As one interviewee said, "That's interesting. See, I don't think about that any more actually. I've forgotten that I'd written that" (CS1). For example, students' levels of enjoyment in their studies depend on time of year; some interviewees who had started their degrees thinking of music making as a leisure activity began to think of it more and more as work as they progressed. Some interview questions were perhaps over-structured, but they were phrased in such a way as to minimize interviewer bias (e.g. in relation to positive and negative aspects of music making, and emotions associated with music as a leisure activity). Also, the researcher had explained at the beginning of the interview that it was designed to be exploratory and that interviewees should feel free to express their feelings and opinions. There may have been selection bias. Interviewees were chosen primarily on the basis of their sex (two

males and two females in each group), availability and location (i.e. they needed to be able to take part in face-to-face interviews). The majority (eleven) of the interviewees were classical musicians. Of the four professional musicians, three had performing careers (one was also doing a PhD), and the other did more teaching than performing. The researcher attempted to recruit two younger and two older interviewees to each of the groups of amateur and professional musicians so as to take into consideration different ages and levels of playing experience. All the available amateur musicians were older, however. Social desirability may also have been an issue, although this is inevitable in interviews that are self-report and retrospective in nature.

The present study has made me reflect on my own journey as a musician. I started learning music as an extra-curricular activity when I was young and there were times when it was not as enjoyable as at other times because I had to practise and accomplish grades in practical music examinations. When I started to study and later to teach music, I preferred to engage in non-musical leisure activities. When I did my Master's and started my PhD in music psychology research, I had less time for practising and playing, which then made me want to engage in musical activities again during my leisure time. It was a way of escaping from the routine of my daily life by doing something different. I have therefore come to understand and empathise with amateur musicians who value their musical leisure activities and are highly motivated to engage in them after engaging in a non-musical job and with full-time music students and professional musicians who prefer to engage in more non-musical activities for leisure after engaging in music for their studies and work. Reflecting on the times that I was engaged in music full-time, my study (practising) and work routine (teaching) was mostly sedentary and in order to lead a healthier life I had to include more exercise and fitness in my routine, in the form of non-musical activities, as reported by some of the interviewees in this study.

6.5 Conclusion

The research question asked to what extent musicians find music making in their leisure time beneficial to health and wellbeing. While amateur musicians engaged in music making for leisure purposes, all the full-time musicians also reported engaging in music making for leisure, in addition to their studies and work. All interviewees perceived music making in their leisure time to contribute positively to their wellbeing. All but two professional musicians and two conservatoire students found music making in their leisure time "very beneficial" or "beneficial to a large extent". The two conservatoire students found it beneficial to "a certain/moderate extent"; one professional musician found it largely beneficial for mental health but not physical health; and the other found it beneficial but said she did not know the extent to which it was beneficial to her health and wellbeing. In comparison with full-time musicians, however, amateur musicians saw larger benefits and

appreciated their musical leisure activities more. The reason given for this was that their choice of full-time study or profession had an impact on their choice of leisure activities. The goal of engaging in musical activities for full-time musicians was work or study, so they preferred other kinds of activities for leisure and appreciated them more than musical leisure activities. The amateur musicians, by contrast, had jobs in other fields and appreciated their musical leisure activities more than their non-musical leisure activities.

Chapter 7: General Discussion

As elaborated in Chapter 2, the literature on music, leisure, health and wellbeing suggests that engaging in meaningful leisure activities can facilitate wellbeing, and music making can promote a wide range of health and wellbeing benefits when engaged in to a moderate degree by, for example, amateur musicians and people who do not consider themselves to be musicians. As described in Section 2.3, for student and professional musicians, however, engaging in music making at an advanced level can pose many challenges to their health and wellbeing. No previous research has investigated student and professional musicians' leisure activities or asked if they facilitate musicians' wellbeing. The research reported in this thesis therefore focused on exploring the degree to which musicians have leisure time, how they choose to spend it, and the extent to which their leisure activities are meaningful and contribute to their wellbeing. Pilot interviews, a survey and follow-up interviews were designed and undertaken to address two research questions:

RQ1a How much leisure time do music students at conservatoires and universities, and amateur and professional musicians, have?

RQ1b How do they choose to spend their leisure time?

RQ2 To what extent do music students at conservatoires and universities, and professional musicians, find music making in their leisure time beneficial for their health and wellbeing?

This final chapter presents a summary of key findings in relation to each research question, followed by methodological considerations (an evaluation of the strengths and limitations of the research), a discussion of the implications of the research, suggestions for future research and final remarks.

7.1 Key findings

7.1.1 Research Question 1

a) *How much leisure time do music students at conservatoires and universities, and amateur and professional musicians, have?*

The findings of the pilot interview (*n*=7), survey (*n*=637) and follow-up interview studies (*n*=16) indicate that full-time music students and professional musicians have busy study and work routines consisting of a wide range of different musical activities including practising, teaching, performing, rehearsing and composing, as found by other investigations of the occupational roles of performing artists such as musicians, dancers, actors and writers (Bennett, 2009; Menger, 2001; Mills, 2004;

Throsby & Zednik, 2011). Nevertheless, the musicians in the pilot interviews reported having leisure time or stated that they make time for leisure activities, thus recognising the importance of leisure for their wellbeing. This is highlighted in Article 24 of the Universal Declaration of Human Rights: "Everyone has the right to rest and leisure, including reasonable limitation of working hours and periodic holidays with pay" (Kunz, 1949, pp. 316-323). Many freelance or self-employed musicians, however, do not get holidays with pay. Similarly, the majority of musicians who responded to the survey reported that they normally have time for leisure activities and most of them estimated that they spent 6–11 hours engaging in leisure activities in a typical week, with a smaller number of respondents engaging in less than five and still fewer engaging in more than 12 hours of leisure activities. University students were more likely to spend up to 11 hours per week on leisure activities whereas amateur musicians were more likely to spend over 12 hours on such activities.

b) How do they choose to spend their leisure time?

Findings from all three studies demonstrated that musicians engaged in both musical and non-musical leisure activities. Amateur musicians were more likely to engage in musical activities whereas professional musicians were more likely to engage in non-musical activities. Lifelong involvement in leisure activities (Scott & Willits, 1998) provided musicians with a sense of continuity, in that they had been engaging in their chosen leisure activities (such as watching football and reading, as well as making music) since childhood. Musicians also reported that their leisure activities had changed when they moved from one stage of their life into the next (e.g. when they made the transition from being a student to being a professional musician) and also when their living circumstances changed (e.g. when they moved to a foreign country having lived in their home country). These reports underline Iso-Ahola's (1980) finding that people participate in leisure activities for their own reasons, which can change as the situation changes.

The musical activities that musicians engaged in for the purposes of leisure were grouped into 14 categories (see Table 5.10). Of those, the five categories that were reported most frequently were playing/practising musical instruments, singing or learning to play new instruments; attending live music events (e.g. concerts, gigs and operas); listening to music; playing in music groups (e.g. ensembles, orchestras and bands); and composing and arranging music or creating electronic music. A wider range of non-musical leisure activities was reported and these were grouped into 28 categories (see Table 5.11). Of those, the five categories that were reported most frequently were watching television, movies, sports or going to the theatre/cinema; socialising such as chatting to friends, going out for meals and meeting friends; reading; outdoor activities such as walking, running and hiking; and sports activities such as swimming, golf and cricket. The results of the Office of

National Statistics survey on leisure time in 2015 (ONS, 2017) found that most of the general population's leisure time was spent consuming mass media, for example watching TV, reading or listening to music, which was in line with the findings of the present study.

Frequencies of non-musical leisure activities were higher than those of musical leisure activities. For example, the most popular non-musical leisure activities, reported by 187 respondents, were watching television, movies, sports or going to the theatre or cinema, whereas the most popular musical leisure activities, reported by 95 respondents, were practising or playing a musical instrument, singing or learning to play new instruments.

7.1.1.1 Key motivations for engaging in leisure activities

The key motivations for engaging in the leisure activities reported in this research were to escape from study or work routine and build social relationships.

Escape from study or work routine

Engaging in activities that were different from musicians' study and work routines was a key factor in musician's choice of leisure activities. The pilot interviewees stated that it was very important to them to engage in non-musical leisure activities, especially spending time in silence or engaging in activities associated with silence and tranquillity (e.g. meditating, sewing, cooking, being in nature), because as music students or professional musicians they were surrounded by sound in their daily lives. Although respondents to the subsequent survey and participants in the follow-up interviews did not mention activities associated with silence, they did report engaging in activities that were different from those typical of their study and work routines.

The majority of the pilot interviewees reported that engaging in music as a leisure activity provided them with the opportunity to escape from their work and life by helping them to de-stress, explore their musicality and connect with their emotions, as has been found in previous studies (e.g. Anshel & Kipper, 1988; Odena, 2012; Pitts, 2005). Full-time musicians used music as a leisure activity, to engage in music that was different from the music with which they engaged in the course of their studies or work, by listening to or playing different genres of music, for example, as the musical leisure activities of amateur musicians differed from the activities they undertook during the course of their studies or work. In addition to engaging in musical leisure activities, full-time musicians also engaged in non-musical leisure activities specifically to escape from the music making they undertook as part of their study and work routines. Similarly, in addition to making music, amateur musicians also reported engaging in non-musical leisure activities such as reading, cycling and kickboxing to escape daily life and keep fit. It was apparent that participants' goals, when

undertaking musical and non-musical leisure activities, were distinct: musical leisure activities were undertaken for the purpose of being creative and expressing emotions, whereas non-musical leisure activities were carried out to help participants switch off their minds and escape.

The more experienced musicians who took part in the pilot interviews reported engaging in more musical activities for leisure purposes, while the less experienced musicians spent their leisure time more on activities unrelated to music. This difference between more and less experienced musicians was not found in either the survey or follow-up interviews.

Build social relationships

Musicians also chose to engage in leisure activities enabling them to build social relationships. The importance of social relationships and social support to musicians' wellbeing has been highlighted in recent literature (Ascenso et al., 2017). Some musicians in the present research perceived their role as a musician as a barrier to creating social relationships, because they needed to spend large quantities of time practising their instruments in isolation, especially as soloists (Philippe et al., 2019), and therefore sought to engage in social leisure activities outside their studies or work, such as going out for a meal with family or friends. By contrast, some musicians perceived their role as a musician as an opportunity to create social relationships through playing in groups such as ensembles and orchestras. The social benefits of making music together in groups, including building companionship and a sense of belonging, developing group identities and experiencing social support have been well documented in the literature (Coffman, 2002; Creech et al., 2013; Cross, 2009; Faulkner & Davidson, 2004; Hagen & Bryant, 2003; Lehmberg & Fung, 2010).

7.1.1.2 Perceptions of musical activities as work and leisure

The roles of the full-time musicians who took part in the research (i.e. university and conservatoire students and professional musicians) involved a wide range of musical activities. The majority of those who took part in one or more of the three studies considered some of these activities as studies or work, and some as leisure, although they perceived the same activities in different ways. For example, even though two participants were paid for both performing and teaching, one perceived teaching as a leisure activity and performing as work, while the other perceived teaching as work and performing as a leisure activity; a third participant considered the pursuit of doctoral studies in music as a leisure activity alongside the work he carried out in his professional role. As elaborated in Section 5.4.2 most participants reported that music had been their leisure activity (or one of their leisure activities) before they became students or professional musicians, and a large majority of them felt that their studies or work and leisure activities

overlapped. Survey respondents' perceptions of music making in relation to work and leisure were grouped into nine themes (see Table 5.12). The majority of the full-time musicians who took part in one or more of the three studies found it difficult to distinguish between work and leisure. The criteria they used to distinguish between them included deadlines, examinations, time commitment, responsibility, their own view of the activity, payment, intensity of the activity, enjoyment, the type of activity (solo versus group), the dynamic of the group, the compulsory or optional nature of the activity, and level of playing (amateur versus professional). Similarly, amateur musicians also reported that there were times when they felt their music making resembled work because of the time and effort involved in it, although they clearly defined music as a leisure activity. Musicians' perceptions of work and leisure in this research can be understood in reference to the way leisure is conceptualised in the literature. Haworth (2007) argues that leisure is a universal construct relating to the state of being, rather than time, money or activity, and Mantie (2013) suggests that leisure cannot be reduced to time or activity. Furthermore, Shaw (2009) points out that leisure is defined by a combination of characteristics such as perceived freedom, intrinsic motivation, enjoyment, relaxation and lack of evaluation. These characteristics are consistent with those reported in the present research.

Passion for music and enjoyment in music making, the contribution of leisure activities to study or work, and the transition from music as a hobby to music as full-time study or work, all affected musicians' perceptions of musical activities as either work or a leisure activity. They will be discussed in turn.

Passion and enjoyment

Passion for music (Vallerand, 2008; Vallerand et al., 2007, 2008) and enjoyment in music making played key roles in musicians' perceptions of music as work and a leisure activity. The vast majority of respondents chose the option 'Music means a lot to me, and is a passion of mine' when asked to describe their attitude towards music, and reported experiencing enjoyment in their roles. Elements of passion and enjoyment in music were also clear motivations for music students' and professional musicians' choice of career; this supports Hallam's (2013) finding that these elements were predictors of future musical aspirations in young musicians. They often found it hard to distinguish between work and leisure; the boundaries between them were blurred because their passion for music and the enjoyment they experienced while making music made them feel that their work was like leisure (Shaw, 2009). In line with the findings of Bonneville-Roussy and Vallerand's (2018) study of passion in 225 trainee and expert musicians' wellbeing, the present research also found that passion for music was a key element of musicians' wellbeing. Similarly, the challenges of being a full-

time musician sometimes got in the way of that enjoyment and passion, causing negative emotions. In relation to the distinction between obsessive and harmonious passion, some respondents displayed characteristics of obsessive passion (Bonneville-Roussy et al., 2011), such as feeling the need to practise all the time and not allowing themselves to engage in and enjoy non-musical leisure activities. These characteristics may have had negative effects on their general wellbeing.

The contribution of leisure activities to studies or work

Engaging in musical leisure activities provided inspiration for music students and professional musicians in their study or work and helped them to remember the reasons they chose to pursue music as their career, for example their love for music. Amateur musicians also stated that their musical activities helped to inspire their non-musical careers. Many full-time musicians regarded some of their musical activities, such as composing and rehearsing chamber music, as leisure activities rather than work, and some interviewees reported making use of their leisure time to engage in musical activities such as conducting and learning a different instrument, which contributed to their studies or work. This is recognised in the literature as the spillover model (Wilensky, 1960), in which leisure is seen as a continuation of work. In addition, full-time musicians perceived that engaging in different musical activities for leisure, such as playing for fun and relaxation, and engaging in non-musical activities such as exercise for leisure, directly or indirectly contributed to their studies or work. They highlighted the complementary nature of their work and leisure activities.

Transition from music as a hobby to music as a full-time study or profession

Most of the full-time musicians who took part in the research considered music making to be a leisure activity before they became full-time musicians. For those who did not initially consider music making a leisure activity, it was a requirement, an extra-curricular activity or something important. Their interest and passion for music grew during this period of study, especially during their teenage years when they began to consider it a leisure activity. The main reasons for the growth of their interest and passion were self-identity, which was also developing during this period (Deci & Ryan, 1985; Evans & McPherson, 2015; Hallam et al., 2016; Sheldon, 2002), and opportunities to play in groups.

When the transition took place such that music making was no longer considered a hobby but a topic or activity to be studied full-time, or work, some participants in one or more of the three studies expressed positive feelings such as enjoyment, love and passion for music, whereas others expressed negative feelings such as guilt when not practising and lower levels of self-confidence due

to the stress they experienced in the course of their studies or professional work. Many full-time musicians in one or more of the three studies indicated that engaging in non-musical activities during their leisure time was important to them after the transition from music as a hobby to music as full-time study or work because it created a balance in their lives.

The transition whereby music making became full-time study or work having been a leisure activity could be challenging for full-time musicians in that they felt unable to switch off from their study or work role, unable to just enjoy a piece of music or a concert without thinking critically about what they were hearing, and being analytical about every aspect of a performance. Similarly, the quantity and quality of music making in leisure and work contexts affected their enjoyment: music making for work involved longer practice hours and the delivery of high-quality performances, whereas music making as a leisure activity involved relatively shorter practice hours and was pursued mainly for hedonic pleasure.

7.1.2 Research Question 2

To what extent do music students at conservatoires and universities, and professional musicians, find music making in their leisure time beneficial for their health and wellbeing?

The results of all three studies, taken together, showed that participants perceived setting aside time to engage in leisure activities as very important for their health and wellbeing and that their chosen leisure activities, musical and non-musical, contributed positively to their wellbeing. Engaging in leisure activities made participants feel happy and relaxed and brought stability to their work-life balance. By contrast, when their work schedules did not allow for leisure time, they experienced symptoms of negative stress and depression. In the pilot interview study, the less-experienced and more-experienced musicians differed in their reports of creating a balance through leisure activities: the less-experienced musicians achieved this balance by engaging in non-musical leisure activities as a way of escaping from work. The more-experienced musicians achieved this balance by engaging in musical activities that were different from those associated with work, such as music making in other genres, or with the intention of enjoyment or relaxation rather than meeting work goals.

Amateur musicians placed significantly higher levels of importance on musical leisure activities than conservatoire students and professional musicians did. They also believed, to a greater extent than conservatoire and university students and professional musicians, that their chosen musical leisure activities contributed to their wellbeing. Amateur musicians perceived music making to have wider benefits and valued it more than non-musical leisure activities. By contrast, although music students and professional musicians engaged in music making for leisure purposes or considered

some of their musical activities as leisure, they appreciated non-musical activities more as a form of 'leisure' than musical leisure activities because they already had the opportunity to make music in the course of their studies or work. The main reason for this key finding was that musicians sought to escape from work-related activities and do something different during their leisure time. For example, amateur musicians who have occupations unrelated to music see music making as different from their work, so it is a leisure activity for them, whereas music students and professional musicians enjoy non-musical leisure activities such as exercise and cooking because they are different from the musical activities in which they engage for study or work. There were high levels of agreement between the three groups of full-time musicians that their non-musical leisure activities contributed to their wellbeing.

Physical, psychological and social benefits

Most participants in one or more of the three studies considered composing, teaching and playing instruments such as the piano to be 'passive' on the grounds that they do not involve much physical exercise. When participants considered the benefits to physical health of engaging in leisure activities, they mostly referred to non-musical activities such as sports, exercise, yoga and meditation.

When respondents considered the benefits of engaging in leisure activities to psychological health, however, they reported experiencing feelings of happiness, joy, fun and enjoyment while engaging in both musical and non-musical activities. Musical leisure activities were mostly associated with emotion and mood regulation, and participants reported experiencing feelings of exhilaration, euphoria and nostalgia. Non-musical leisure activities were mostly associated with experiencing a balance in life and feelings of mindfulness and catharsis.

On the one hand, participants in one or more of the three studies valued engaging in musical leisure activities such as singing or playing in groups, which created a social bond with other musicians through the music they sang or played. On the other hand, they also prioritised socialising and engaging in activities other than those involving music, for example, going out for a meal with friends or taking part in sports activities to facilitate their wellbeing. People-centred leisure activities such as socialising, going out, spending time with family and friends, and participating in community or group activities are associated with high levels of wellbeing (Brajsa-Zganec et al., 2011; Leung & Lee, 2005). The conservatoire students who responded to the survey scored highest on the 'relationships' domain than the other PERMA domains. Professional musicians experienced significantly higher levels of satisfaction with their relationships than music students, and amateur musicians also experienced significantly higher levels of satisfaction with their relationships than

university students. According to responses given in the follow-up interview study, a key reason that full-time musicians choose to engage in musical and non-musical leisure activities is that they offer opportunities for building meaningful social relationships. Although social relationships did not motivate amateur musicians to engage in leisure activities generally, they still reported that musical leisure activities provided social benefits. Leisure activities play an important role in people's quality of life (Kemperman & Timmermans, 2008) because they can provide opportunities for social interaction (Fukumoto & Yamaguchi, 2002; Tinsley et al., 2002). The findings of the present research suggest that musicians experienced high levels of social wellbeing as the result of engaging in leisure activities, both musical and non-musical.

As discussed in relation to Theme D.5 in Chapter 6, conservatoire students and professional musicians were able to pinpoint the benefits of non-musical leisure activities such as exercise to their general wellbeing. They could not pinpoint, however, the benefits of music making as a leisure activity as they had been involved in making music for a long time and now studied it or worked in the music profession on a full-time basis. By contrast, amateur musicians greatly valued and reported a wide range of benefits from their musical leisure activities. The findings of studies by Juniu et al. (1996), Ryan (1980), and Wagner et al. (1989) suggest that while amateur musicians have intrinsic motivation for making music, gaining pleasure, satisfaction and enjoyment, full-time musicians have extrinsic motivation, gaining experience, pay and status.

Musicians' wellbeing and satisfaction with life

The results of the PERMA-profiler demonstrated that professional musicians who responded to the survey experienced greater wellbeing in all of the wellbeing domains compared to university and conservatoire students and, for two components of wellbeing, meaning and accomplishment, their scores exceeded those of amateur musicians. The results of the Satisfaction with Life scale (SWLS) also showed that professional and amateur musicians experienced greater satisfaction with life than university and conservatoire students. According to the cut-off scores for the SWLS (Pavot & Diener, 2013), professional musicians reported experiencing high, amateur musicians reported between average and high, and student musicians reported average levels of satisfaction with life. The high levels of wellbeing and satisfaction with life experienced by professional musicians are surprising because numerous studies of musicians' health and wellbeing have highlighted the negative aspects of music making at a professional level (e.g. Kenny et al., 2015; Kok et al., 2016). Yet the findings of a more recent study by Ascenso et al. (2018) were similar to those of the present study, in that professional classical musicians scored significantly higher than the general population (Butler & Kern, 2016) on three of the five components of PERMA (positive emotion, relationships and

meaning) and not lower than the general population on engagement and accomplishment. The results of Philippe et al.'s (2019) study showed that amateur musicians scored significantly higher than music students on measures of overall quality of life and general health, mirroring the differences between amateur musicians' and music students' wellbeing and satisfaction with life found in the present study. In Bonneville-Roussy et al.'s (2011) study, however, no differences were found between music students' and professional musicians' satisfaction with life.

Participants in one or more of the three studies reported physical and psychological health problems. Some problems, such as music performance anxiety and stress, were related to music making whereas others, such as fertility issues and back problems, were unrelated to music. Some respondents reported mental health issues but could (or would) not say if they thought their role as a musician was a contributing factor because music had been in their lives for such a long time. Others claimed that their social anxiety, for example, was exacerbated by being a musician. Yet they had chosen to pursue a career in music because of their love, enjoyment and passion for music, and because they saw health issues as part of everyday life that could have occurred even if they had chosen different career paths.

Music students at university and conservatoire scored significantly lower than professional and amateur musicians on measures of all the separate components of wellbeing, overall wellbeing, and satisfaction with life. Injury and ill-health in musicians are well documented in the published literature and frequently reported by music students (Araujo et al., 2017; Philippe et al., 2019), contributing to lower levels of physical and psychological health. Similarly, music performance anxiety reported by music students (e.g. Robson & Kenny, 2017) and younger musicians (e.g. Kenny et al., 2014), and the tendency of music performance students to neglect health-promoting behaviours (Kreutz et al., 2009), can cause challenges to physical and psychological health, resulting in lower levels of wellbeing. In the present study, music students also reported negative feelings relating to uncertainty about their future employment, competitiveness and comparison with other musicians in the context of auditions for professional engagements, examinations and irregular working hours. Similar topics were identified by Steptoe (1989) as causing negative stress in music students. Negative feelings were also experienced by music students in relation to criticism of their performances, also resulting in lower levels of wellbeing (Sandgren, 2002).

In the present study the PERMA-profiler indicated the components most likely to promote flourishing for each of the four groups of musicians, highlighting the significance of 'meaning' for professional musicians, 'engagement' for university students and amateur musicians, and 'relationships' for conservatoire students. The component of 'positive emotion' was shown to be least likely to promote flourishing for all four groups of musicians. Other studies of wellbeing in

professional musicians also found the highest scores were obtained for the meaning component (Ascenso et al., 2018). Those who feel that their work is meaningful report greater wellbeing (Arnold et al., 2007), thereby suggesting that professional musicians find music making meaningful and that this contributes significantly to their general wellbeing. In many studies, including those involving the participation of the general population and professional musicians, the lowest scores were obtained for the positive emotion component of wellbeing (Ascenso et al., 2018; Butler & Kern, 2016; Khaw & Kern, 2014), suggesting that it may not be an accurate indicator of wellbeing.

Work-orientation and its contribution to wellbeing

Many features of people's lives contribute to their wellbeing and satisfaction with life. These include their social relationships, work or studies, their important roles such as being a homemaker or grandparent, their personal satisfaction with self, their religious or spiritual life, their learning and growth, and leisure (Pavot & Diener, 2013). As discussed in Section 5.3.3 musicians engage in a wide range of musical activities in their studies and work. It is important to understand how they view their studies or work so as to understand its contribution to their wellbeing. Respondents to the survey regarded music making as a vocation or 'calling' rather than as a 'job' (that is, a mere necessity) or as a 'career' in which they would seek to be promoted or progress in some other way. Wrzesniewski et al. (1997) asked other kinds of workers to describe their occupations and obtained similar proportions of job, career and calling responses. In the present research, by contrast, most respondents viewed their work or studies as a calling while only a few viewed it as a job. Even if they did not explicitly use the term 'calling', the majority reported their music making to be fulfilling and meaningful (Morin & Dassa, 2006; Wrzesniewski, 2003), an important part of their identity (Vallerand & Houlfort, 2003) or a vocation to which they were devoted (Wrzesniewski et al., 1997).

Professional musicians experienced higher levels of job satisfaction than conservatoire and university students. Conservatoire students also experienced higher levels of satisfaction with their studies than university students. Professional musicians and conservatoire students engaged in more musical activities than university students (see Section 5.3.3) and a large proportion of both groups saw their work as a calling, implying that they find it meaningful. Professional musicians also scored highest on the meaning component of the wellbeing domain, which contributes to high levels of job satisfaction (Komdeon, 2005). Previous research suggests that those who view their work as a calling are more likely to have higher levels of job and life satisfaction (Duffy & Dik, 2013; Wrzesniewski et al., 1997). The majority of the professional musicians view their music making (i.e. their work) as a calling. According to the results of the PERMA-profiler respondents who were professional musicians

experienced high levels of wellbeing, so it can be inferred that music making contributes to professional musicians' wellbeing.

As seen in Section 5.6.6, the more respondents enjoyed their role as a student or professional musician the higher were their levels of satisfaction with their job and life, and their levels of wellbeing. The less they enjoyed their role, experiencing higher levels of negative feelings, the lower were their levels of satisfaction with their job and life, and the lower their levels of wellbeing.

7.2 Methodological considerations

In the following section the strengths and limitations of the research will be discussed under the sub-headings of design, recruitment, sampling and definitions.

7.2.1 Design

A combination of qualitative and quantitative methods was used. The pilot interview study provided useful insights into the topics of musicians' musical and non-musical leisure activities at the beginning of the research programme. Mixed methods, both quantitative and qualitative, were used in the main survey, and this and the follow-up interviews were developed iteratively using insights from the pilot study. It was useful to gather quantitative information relating to the two research questions from the survey of a large number of musicians so as to be able to draw generalisable conclusions. Qualitative analysis of descriptive responses to the survey and data collected in the follow-up interviews provided useful insights into participants' individual perceptions of their experiences. These insights helped to explain the findings of the survey, for example in relation to musicians' choices of specific leisure activities and their perceived beneficial effects on health and wellbeing.

The survey was designed in such a way as to explore many aspects of musicians' lives: it included measures of general wellbeing such as the PERMA scale, the Satisfaction with Life scale, variables specific to student and professional musicians such as work orientation, attitudes towards and feelings (positive and negative) about music making, and sought information about musicians' leisure time, leisure activities and experiences. Although many wellbeing scales examine individuals' general wellbeing, they do not ask if it is related to their role. By contrast, the present survey did not just measure wellbeing; it also asked about respondents' music making; specifically: attitude towards music, level of enjoyment, negative feelings about music making and work-life orientation. Responses to these items helped explain why professional musicians may experience higher levels of wellbeing and satisfaction with life than students and similar levels of wellbeing and satisfaction with

life than amateur musicians despite facing the challenges associated with music making that have been highlighted in previous literature.

The results of the present research suggest that musicians find engaging in musical and non-musical leisure activities largely beneficial to their health and wellbeing. Cross-sectional and correlational data, however, do not permit the drawing of causal inferences as to how these benefits are directly linked to wellbeing. Yet the published literature on studies of leisure and wellbeing in the general population and the results of the present study suggest that engaging in leisure activities has the potential to contribute to wellbeing.

The limitations of research relying on volunteer participants' self-reports in the context of interviews and surveys are well documented (Lucas & Baird, 2006; Paulhus & Vazire, 2007). The results of the present study may have been affected by social desirability and by personal circumstances such as issues with personal relationships and health issues. Responses relating to wellbeing, satisfaction with life, work orientation and leisure experiences may have depended on whether they were made when the respondent was busy with events that are typical in musicians' lives such as concerts, auditions, recitals and exams or if they were enjoying a quiet period. They may have been affected by specific incidents. For example, one interviewee mentioned that the past week had been stressful because he had been caring for his ill parents, another said that he must have been having a bad day when he completed the questionnaire, and a third reported that she had ended her relationship with her boyfriend around the time she was completing the survey.

7.2.2 Recruitment

A sufficiently large sample of musicians (*N*=637) was recruited to take part in the survey for them to be divided into four roughly equal-sized groups: 170 university music students, 116 conservatoire music students, 171 amateur musicians and 180 professional musicians. The slightly smaller number of conservatoire students can be attributed to the fact that there are fewer music conservatoires in the UK (nine) than university music departments (54). The four groups were also represented equally in the follow-up interviews with four musicians in each group. Participants in the pilot study, however, were a self-selected sample of professional musicians and conservatoire students.

It was difficult to recruit survey respondents from conservatoires and university music departments, although considerable efforts were made to do so by writing to the heads of research at each of the conservatoires and the heads of music departments at each of the universities. Although the Conservatoires UK (CUK) research ethics committee (REC) was designed to enable researchers to recruit participants at multiple conservatoires, and ethical approval was granted by the CUK REC, some conservatoires required separate applications to be made, in addition, to their

internal research ethics committees in accordance with their individual institutional policies. The members of staff members responsible for circulating the invitation to participate were emailed, following the heads' instructions, and reminders to re-circulate the invitation were sent every two weeks. Despite these endeavours, the response rate was low. This is a common problem in web-based research, according to Mitchell et al. (2009) and Schueller (2010, 2011). For example, there were only two respondents from one conservatoire, and one institution refused to circulate the invitation mail on the grounds that its students were liable to experience survey fatigue. Moreover, there was no response at all to the researcher's requests from some university music departments. The survey was left open longer than originally intended so as to provide the possibility of recruiting further respondents, up to an ideal total of 1,000. In the event only 637 responses were collected. A replication of the study with a larger sample would provide stronger support for the findings of the research and could let them be generalised to a greater extent. For larger samples to be recruited, researchers need to be given more support from higher education institutions. One approach could be to make students and staff (particularly at conservatoires) more aware of the importance of research and the contribution they can make to knowledge by participating in research studies. A system for encouraging student participation could involve giving credit for taking part in at least two such studies each academic year.

Finally, follow-up interviews took place 12 to 18 months after the survey responses had been collected. As a result, many final-year university and conservatoire students had completed their studies and were no longer contactable. Some interviewees did not remember the content of the survey or the responses they had provided because of the time that had elapsed between the two studies.

7.2.3 Sampling

The present research involved the comparison of four groups of musicians. Many studies of musicians' health consider these groups separately, for example, amateur musicians (Einarsdottir & Gudmundsdottir, 2016; Johnson et al., 2017); university music students (Spahn et al., 2017); conservatoire music students (Araujo et al., 2017; Kreutz et al., 2009; Williamon & Thompson, 2006); and professional musicians (Ascenso et al., 2018; Vaag et al., 2014). Fewer have compared the effects of music making on amateur musicians, advanced students and professional musicians (Bonde et al., 2018; Moss et al., 2018; Philippe et al., 2019). The present research supports the division of musicians into groups as there were marked differences between them such as, for example, their levels of wellbeing and satisfaction with life and how they choose to spend their leisure time.

Eighty percent of the respondents to the survey were recruited from eight of the nine conservatoires and 54 university music departments, as well as music societies, ensembles and choral groups, across the whole of the UK, and therefore could be considered representative of musicians in this country, although they came from a variety of cultural backgrounds. The other 20% lived outside the UK. The present research, however, could not determine the influence of geographical or cultural background on how respondents spent their leisure time or their self-reported health and wellbeing (Jylhä, 2009; Philippe et al., 2019; Steptoe & Wardle, 2001; Wardle et al., 2004). More generalisable data on the contribution of musicians' leisure activities to their wellbeing could have been developed by asking UK respondents to choose from a list of leisure activities typical in the UK, as Brajsa-Zganec et al. (2011) did in their investigation of Croatian citizens' leisure time, using a list of typically Croatian leisure activities, rather than collecting open-ended responses. The latter were thought more suitable, however, as the present research was intended to be exploratory. In a pilot interview one international student mentioned differences between the ways they spend their leisure time in their home country and when living abroad. Two questions relating to this topic were included in the survey so as to explore these potential differences further; responses indicated, however, that respondents did not necessarily understand the questions, so it was not feasible to pursue this topic further. Further research could explore leisure activities in different contexts.

The two sexes were not represented equally in either of the first two studies. As shown in Table 4.1, three women and four men took part in the pilot interviews. As shown in Table 5.4, 400 women (63%) and 234 men (37%) responded to the survey. As shown in Table 6.1, however, equal numbers of women and men (eight in both cases) took part in the follow-up interviews. Although sex differences were not explored in the present research, there is some evidence in relation to choral singing that women are more likely to report stronger wellbeing benefits and positive emotional states than men (Clift & Hancox, 2010; Clift et al., 2010; Sandgren, 2009). Some research on personality suggests that women are emotionally expressive and emotionally unstable whereas by contrast men are emotionally inexpressive and emotionally stable (Brody & Hall, 2008). The literature suggests that there is an imbalance between men and women so far as participation in musical activities is concerned where more women than men take part in musical activities (Clift & Hancox, 2010; Lamont & Ranaweera, 2019). Therefore, future research could take into account potential differences between the sexes.

Musical genre is another area that could have been explored further. Five of the pilot interviewees said they played classical music most often while two musicians played pop. Sixty-one percent of respondents to the survey reported playing classical music most often, 9% pop, 8% jazz,

6% contemporary classical, 2% folk, 2% world and 12% other. Fourteen of the follow-up interviews musicians played classical music most often while, once again, two played pop. Clearly, classical musicians were over-represented in the research in comparison with musicians in other genres so it might be interesting to replicate it with non-classical (e.g. pop, jazz, rock) musicians whose lifestyles are likely to differ from those of classical musicians. For this reason, it is possible that they would spend their leisure time in different ways with different effects on their wellbeing. It would also be worth comparing classical and non-classical professional musicians, for example, in future research.

Musicians are likely to perceive their lives differently as they get older and acquire more experience of music making. Increased age has been shown to be associated with increased perceived life satisfaction (Angelini et al., 2012) and decreased levels of stress (Tuisku et al., 2016) while older people gain more meaning from their work than younger people (Ascenso et al., 2018; Steger et al., 2012). In the present study too, age and playing experience were positively associated with overall wellbeing and satisfaction with life. For example, amateur and professional musicians who reported higher levels of wellbeing were more likely to be over 25 years of age and have over 21 years of playing experience than the university and conservatoire students in this study, who were more likely to be 18-24 years of age with less than 20 years of playing experience, who experienced lower levels of wellbeing. Older and more experienced musicians are of course more mature than younger and less experienced musicians. They are more likely to be in long-term supportive relationships, financially stable and to have developed strategies for coping with challenges to their health and wellbeing. To understand these associations better it would be helpful to explore further the variables of age and experience.

The results of the present study could have been affected by selection bias. For instance, musicians who were interested in discussing their leisure activities would have been more likely to take part in the interview studies and respond to the survey than musicians who did not have much leisure time or were not interested in the topic. Some respondents explicitly expressed their interest in the research in their responses to the final item in the survey, asking to be kept informed of the findings, showing interest in the research topic. Others, however, might have been discouraged by the length of time it took to complete the survey; indeed, some musicians contacted the researcher to inquire if it could be shortened as they could not spare the necessary 20-30 minutes. Response fatigue also might have affected responses towards the end of the survey. Nevertheless, the vast majority of respondents did provide rich and descriptive accounts in response to the open-ended questions included in the survey.

7.2.4 Definitions

The pilot interviews were designed to explore full-time musicians' self-descriptions. The interviewees used a range of criteria for identifying themselves as professional musicians. These criteria included music being their only source of income, having to make a long-term commitment to acquire skills by studying their main instrument(s), pursuing higher education in music, being recognised by other people as a professional musician and passion for music making. On the basis of their responses, which indicated that musicians can define professionalism in relation to music making, it was assumed that respondents to the survey would be capable of describing themselves accurately. It therefore included the following question: "If you are a musician, please specify how you would describe yourself." There were five response options: music student at university, music student at conservatoire (UK) or school of music (e.g. USA), amateur musician, professional musician and retired musician. An alternative approach is illustrated in a recent study by Ascenso et al. (2018), who provided an inclusion criterion for professional musicians such that they "should be actively involved in performance-based music making as their main source of income" (p. 5) or, if they specialised in non-performance activities such as teaching and composing, could be included "as long as their cumulative performance or composition activities represented the most significant part of a typical working week" (p. 5). Such an approach could be used in future research as it might be easier for respondents to choose the most appropriate category of musician if descriptors of each one were provided.

Respondents to the survey interpreted the term 'leisure' in different ways, as discussed in Section 2.4.1. It should be clearly defined in future research. Haywood et al. (2019), for example, suggest that leisure can be seen as residual or unobligated time, as activities, as functional and as freedom. Further investigation is needed to understand potential associations between different conceptualisations of leisure and wellbeing. If leisure is thought of as functional does it enhance wellbeing more or less than leisure seen as residual time? How relevant are these definitions to musicians? Do students at university and conservatoire, amateur and professional musicians define leisure in different ways and if so does it make a difference to its effects on their wellbeing?

More investigation is needed to find out how musicians view music making before they become full-time students and subsequently professional musicians. All the pilot interviewees reported that music making had been their hobby, but nearly half of the survey respondents answered the question 'before becoming a full-time student did you consider music making a leisure time activity?' in the negative. By contrast, most of the musicians who took part in the follow-up interviews had seen it as such, but those who did not, described it as a requirement, an extra-curricular activity or an important aspect of their life. Perhaps this was because of the different ways in which leisure is

conceptualised, as summarised above, and because leisure activities can be structured, such as music lessons, or unstructured, such as watching television, as discussed in Section 2.4.2. Further qualitative investigations could provide valuable insights into how musicians reflect on their early music making, having become full-time music students and professional musicians.

7.3 Implications of the research

The findings of the present study revealed musicians' perceptions of the beneficial effects (physical, psychological and social) of engaging in leisure activities. These findings should encourage musicians to maximise the time they spend on musical leisure activities, to enhance their mood and regulate their emotions, and non-musical leisure activities according to their needs; for example, physical activity as well as social and cultural activities that may involve less effort.

The thesis presented wellbeing profiles for a cross-section of student, amateur and professional musicians. The profiles indicate that the latter two groups enjoy high levels of wellbeing as defined by the PERMA model. In both the present study and Ascenso et al.'s (2018) research, the component of wellbeing on which professional musicians scored highest was meaning. In the present study conservatoire students scored highest on another component of wellbeing, relationships, while university students and amateur musicians scored highest on a third component, engagement. As in many other studies (Ascenso et al., 2018; Butler & Kern, 2016; Khaw & Kern, 2014), respondents scored lowest on positive emotion. The contribution of these components to the wellbeing of different groups of musicians could be investigated further as findings could provide policy makers and programme planners with useful information when designing initiatives to promote musicians' wellbeing.

In the present study, professional and amateur musicians experienced greater wellbeing and satisfaction with life than university and conservatoire students. There were no differences between scores representing professional and amateur musicians' positive emotion, engagement, relationships, physical health, negative emotion, loneliness, happiness and overall wellbeing. The factors that contribute to professional and amateur musicians' high levels of wellbeing and satisfaction with life should be explored more closely in future as the two groups engage in music making to different extents, depending on whether it is their profession or a serious leisure pursuit. Is it the music making itself or some other factor or factors that underlie wellbeing? This question could be addressed in a qualitative study using a phenomenological approach involving in-depth interviews with groups of professional and amateur musicians, asking how they experience wellbeing and to what extent they believe music plays an important role in promoting their

wellbeing. On the basis of the findings of this study, predictor variables could be identified and their associations with wellbeing tested in a large-scale survey of a wider population of musicians.

University and conservatoire students report lower levels of wellbeing compared with amateur and professional musicians. Student musicians encounter many challenges to their health and wellbeing as they make the transition to becoming professional musicians (Ascenso et al., 2017; Philippe et al., 2019; Willis et al., 2019; the present thesis, Chapter 4). Insights into these challenges could be obtained by investigating student musicians' wellbeing during the transition phase. These insights could inform the teaching of coping strategies and the design of initiatives to help students manage their health and wellbeing most effectively as they embark on their professional careers.

The challenges to professional musicians' health and wellbeing that have been identified in the literature need to be investigated more carefully in relation to musicians' actual levels of wellbeing, as in the present study and that of Ascenso et al. (2018), the wellbeing of professional musicians was higher than the general population. Further research with musicians is needed to explore the positive as well as negative aspects of their profession. In the present study respondents' reflections on the way they felt about music making before they became full-time students or professional musicians and how it changed after they had made the transition were both positive and negative. Few studies report the positive aspects, such as musicians' higher levels of wellbeing, while the negative aspects, such as job and financial insecurity, and periods with little or no work, are widely reported in the media. These positive aspects warrant further investigation and attention. Professional musicians' wellbeing could be investigated in a large-scale survey using predictor variables identified in the present research. These include passion for music, enjoyment in music making, seeing work as a calling rather than a job and satisfaction with work. Instruments include the multi-dimensional PERMA profiler and the Satisfaction with Life scale, a global measure that can be used to explore musicians' wellbeing. The findings of such research, together with those from an investigation of musicians' use of leisure time, could lead to the development of initiatives to promote musicians' wellbeing informed by knowledge of the positive aspects of music making rather than simply aiming to minimise ill health.

7.4 Further suggestions for future research

The results of the present research suggest that leisure is important to musicians' health and wellbeing, and all four groups of participants saw engaging in musical and non-musical leisure activities as beneficial to their wellbeing. Similarly, the positive outcomes of engaging in leisure activities for health and wellbeing have been widely reported in the literature. Yet the wellbeing scales used in the published literature such as the PERMA-profiler and SWLS include no items

referring to leisure or leisure activities. Their role in wellbeing should therefore be noted and used in future measures of wellbeing. Furthermore, the findings of the present research could be used to assign musicians' leisure activities to categories (e.g. physical, social, relaxing and cultural) so that multiple regression analysis could be used to predict their importance to musicians' wellbeing. In addition, multivariate analyses of variance (MANOVA) could be used to analyse musicians' levels of participation in different types of musical and non-musical leisure activity by characteristic, such as group (amateur, student, professional), age, sex and playing experience.

The findings from the present research could be used to help university music departments and conservatoires structure their curricula to incorporate elements that music students enjoy and minimise the elements they dislike. Similarly, the findings of the present research could be used to guide the incorporation of elements of wellbeing particularly salient to the different groups of musicians: engagement for university students, relationships for conservatoire students, and for staff who are professional musicians at higher education institutions to develop their job profiles on the basis of meaning. Additionally, research findings indicated that engagement is central to the wellbeing of amateur musicians, so they should be encouraged to take part in community-based music programmes such as competition festivals (e.g. Newcastle-under-Lyme Festival for Music, Speech and Drama holds classes for adult choir, ensembles, orchestras and bands) and amateur orchestras (e.g. the University Hospital Orchestra in Newcastle-under-Lyme is a community orchestra that includes players from beginner to advanced standards. They give approximately six concerts throughout the year and one of them is to raise funds for a local charity 'Our space').

The contribution of work to wellbeing and satisfaction with life should be noted and used when developing measures of wellbeing in the future. Work constitutes a large part of people's lives, so it would be better to include a few items in the general wellbeing scales relating specifically to work for those who are employed, for example, 'How satisfied are you with your occupation?' Yet work in arts contexts should be studied with caution. Most workers in the arts started as dabblers or hobbyists who later became professional artists. They may therefore perceive work differently from workers in non-arts professions such as accountancy or the law. As found in the present research, artists may not distinguish work from leisure activities on the basis that they are paid or unpaid, but on the basis of passion, enjoyment, perceived freedom, lack of evaluation and intrinsic motivation. Until recently, musicians' wellbeing and satisfaction with life could only be measured using general measures such as the PERMA-profiler and the Satisfaction with Life Scale. To understand how they affect musicians' health as well as wellbeing, the results of these measures should be considered in the light of their job or academic satisfaction, enjoyment and frequency of experiencing negative feelings in their job or studies. Krause et al. (2018) recently developed a 36-item scale measuring

music activity and wellbeing in the domains of mood and coping, esteem and worth, cognition, and self-actualisation. It captures the perceived benefits of participating in musical activities that have been widely reported in the literature. It is more suitable for studies of musicians than general wellbeing scales but could be extended to take work into account too.

Associations were shown in the present research between the variables of interest, namely overall wellbeing, satisfaction with life, job satisfaction, level of enjoyment in being a student or a professional musician, and frequency of experiencing negative feelings in relation to music making. The research methods used did not permit directions of cause to be identified. Cohort studies would need to be carried out to investigate these and explain the differences between the four groups of musicians who participated in the present studies.

7.5 Final remarks

The present research is the first to investigate musicians' leisure time and how they spend it, a new avenue for studying their experiences of wellbeing. It offers important insights into the contribution of musicians' engagement in meaningful leisure activities to their health and wellbeing. These are particularly timely given that in today's industrialised society people tend to spend more time than not at work despite knowledge that the absence of leisure time can result in negative outcomes for wellbeing. Research on musicians' health and wellbeing has begun to acknowledge the importance of self-awareness and self-care. Ascenso et al. (2017) suggest that "a clear sense of self appears as an overarching sense of wellbeing" (p. 65) and Philippe et al. (2019) highlight "the importance of helping musicians to be aware of their health in order to take care of themselves" (p. 8). A further key finding of the present and other recent research (e.g. Ascenso et al., 2017; 2018) is meaning as an indicator of wellbeing in professional musicians. The professional musicians who took part in the present study also experienced higher levels of accomplishment compared to music students and amateur musicians. They could enhance their wellbeing by taking part in leisure activities that are not only meaningful to them but that also give them a sense of accomplishment. University students and amateur musicians, for whom engagement was an indicator of wellbeing, could enhance it by taking part in leisure activities requiring absorption, concentration and focus. Conservatoire students, for whom satisfaction with relationships was an indicator of wellbeing, could enhance it by taking part in leisure activities facilitating companionship and teamwork. Therefore full-time musicians, whether student or professional, should be encouraged to give attention and thought as to how they use their leisure time to enhance their wellbeing, in addition to considering activities typically recommended for promoting health such as relaxation therapy, hypnotherapy, healthy eating habits and exercise.

Recent research on musicians' health and wellbeing has highlighted the importance of gaining a better understanding of the processes underlying musicians' physical and psychological wellbeing and quality of life (Ascenso et al., 2017; Philippe et al., 2019). The research reported in this thesis is the first to investigate these processes through the study of musicians' leisure time and how they spend it. Its findings inform the following suggestions. Musicians have the potential to improve their wellbeing by participating to a greater extent in both musical and non-musical leisure activities, especially engaging in 1) people-centred activities that improve their social wellbeing through music making, such as playing in groups, and outside music through socialising, for example; and 2) activities that differ from those undertaken in the course of their typical studies or work such as playing or listening to different genres of music, playing for fun or just to relax, and engaging in non-musical activities such as sports and crafts. Finally, musicians are recommended to take part in leisure activities based on the most significant component of wellbeing for each group: meaning for professional musicians, engagement for university students and amateur musicians, and relationships for conservatoire students.

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Appendices

Appendix A: Ethical approval certificate from RNCM for pilot interviews.

RNCM
ROYAL NORTHERN COLLEGE of MUSIC

This is to confirm that the application made by Nellinne Ranaweera to the Royal Northern College of Music Research Ethics Committee was APPROVED.

Project title: The role of leisure activities in musicians' wellbeing

Date approved: 13 December 2016

Signed: Date: 13 December 2016

Prof Barbara Kelly Director of Research
(*on behalf of the RNCM Research Ethics Committee*)

Appendix B: Ethical approval certificate from CUK for survey and follow-up interviews.

Conservatoires UK

CERTIFICATE OF ETHICAL APPROVAL

This certificate confirms that the application made by **Nellinne Ranaweera** to the CUK Research Ethics Committee was **APPROVED**.

Project title: **The role of leisure activities in musicians' wellbeing**

Date approved: **04/04/2017**

Signed:  Date: 04/04/2017

Dr Emma Redding

(*Chair of CUK Research Ethics Committee*)

Appendix C: Ethical approval letter from GSMD for survey and follow-up interviews.

RESEARCH ETHICS COMMITTEE
GUILDHALL SCHOOL OF MUSIC & DRAMA

PRIVATE AND CONFIDENTIAL

Nellinne Ranaweera
Royal Northern College of Music

18 December 2017

Dear Nelline

Re: Research Ethics Application

Thank you for submitting your research ethics application, entitled "The role of leisure activities in musicians' wellbeing", which has now been reviewed by the Research Ethics Committee.

I am pleased to confirm that the Committee are satisfied with the research proposal submitted and that **full ethical approval has been granted** for your project to be advertised within the Guildhall School.

As previously mentioned, the appropriate way to recruit research participants from within the Guildhall School is to place an advertisement in the School's monthly email magazine (Ezine) and/or to request the President of the School's Students' Union to circulate an advert in their weekly bulletin. Please email Julia Oliver (Julia.Lazarus@gsmd.ac.uk) with regard to the student Ezine advert, Zoe Spencer (zoe.spencer@gsmd.ac.uk) with regard to the staff Ezine advert, and the Student Union President (Union@gsmd.ac.uk) to be included in her next weekly bulletin.

Please note that you should report any untoward events or unforeseen ethical problems arising from the execution of your project at the Guildhall School to the Research Ethics Committee within a week of any occurrence. Any feedback which you provide to the participants of the project should be forwarded to the Ethics Committee.

Should you have any queries relating to this letter, please get in touch.

We wish you every success with your project.

Yours sincerely,

Pauline Galea,
Research Co-ordinator

Cc supervisor

Appendix D: Ethical approval certificate from RAM for survey and follow-up interviews.

Royal Academy of Music

CERTIFICATE OF ETHICAL APPROVAL

This certificate confirms that the application made by Nellinne Ranaweera to the Royal Academy of Music's Research Ethics Committee was **APPROVED**.

Project title: **The role of leisure activities in the wellbeing of musicians**

Date approved: **8th December 2017**

This certificate is valid until **31st March 2018,** or until there is a material change to the proposed project, or until there are relevant changes to the Academy's ethics policy, whichever is sooner.

Signed: _____

Date: __08/12/2017____

CATHERINE JURY
Chair of the Royal Academy of Music's Research Ethics Committee

Appendix E: Participant information sheet and consent form for pilot interviews.

09th November 2016

Information Sheet

Research Project Title: The role of leisure activities in the wellbeing of musicians

Invitation paragraph

You are being invited to take part in a research project. Before you decide, it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully and discuss it with others if you wish. Ask me if there is anything that is not clear or if you would like more information. Take time to decide whether or not you wish to take part. Thank you for reading this.

What is the purpose of the project?

The aim of the project is to understand how musicians' spend their leisure time - how much leisure time they have, how they spend it, the extent to which they engage in musical and non-musical activities for pleasure, what it means to musicians and the contribution to wellbeing. The interview will take approximately one hour.

Why have I been chosen?

You have been chosen because you are a musician. There will be six participants in total taking part in these preliminary interviews which form a pilot study, the data from which will be used to form the design of the first main study of my PhD research project.

Do I have to take part?

It is up to you to decide whether or not to take part. . If you do decide to take part you will be given this information sheet to keep (and be asked to sign a consent form). If you decide to take part you are still free to withdraw from the interview at any time. You may also decline to answer any question you do not wish to answer. You do not need to offer any reasons for either of these.

What will happen to me if I take part?

I will arrange a mutually convenient time and place to conduct a short face-to-face interview with you which would take approximately 1 hour. With your consent the interview will be audio recorded for analysis purposes.

What do I have to do?

You will answer questions and engage in a discussion with the researcher on how you spend your leisure time. There are no lifestyle restrictions as a result of participating. You have full control and choice over what to talk about in your interview.

What are the possible disadvantages and risks of taking part?

There are no anticipated risks in this study. A possible disadvantage is that you will have to give up about an hour of your time.

What are the possible benefits of taking part?

Whilst there are no immediate benefits for those people participating in the project you may find that you discover about your own personal motivations about your leisure time – how you engage in musical and non-musical activities and their contribution to your personal wellbeing. It is hoped that this work will contribute to the state of knowledge on the role of leisure activities in musicians' wellbeing.

What happens if the study has to be terminated?
If the study has to be terminated you will be informed and the data collected will be destroyed.

Will my taking part in this project be kept confidential?
All information which is collected about you during the course of the research will be kept strictly confidential. Any information about you that is disseminated will have your name and address removed so that you cannot be identified by it.

What happens immediately after data collection?
You will be debriefed verbally immediately after the interview.

What will happen to the results of the research project?
The results of these interviews will be used to devise a further study in the research project - a questionnaire survey.

Who has reviewed the project?
The project has been reviewed by the RNCM's Research Ethics Committee (REC) overseen by the Research Committee.

Contact for further information
This research is for the PhD research project of Nellinne Ranaweera, under the supervision of Professor Jane Ginsborg (Royal Northern College of Music), Dr Alinka Greasley (University of Leeds) and Dr Kathryn Kinmond (Director of Studies at Manchester Metropolitan University).

If you have a concern about any aspect of this study, you may wish to speak to the researcher who will do her best to answer your questions. You should contact Nellinne Ranaweera on Nellinne.Ranaweera@student.rncm.ac.uk at Royal Northern College of Music. Alternatively, if you do not wish to contact the researcher you may contact the Deputy Chair of the Research Ethics Committee:

Professor Barbara Kelly
Director of Research
Royal Northern College of Music
124 Oxford Road
Manchester
M13 9RD
T 0161 907 5380
E Barbara.Kelly@rncm.ac.uk

Thank you for taking part in the project!

You will be given a copy of the Participant Information Sheet and a signed Participant Consent Form to keep.

Participant Consent Form:

Title of Project: The role of leisure activities in the wellbeing of musicians

Name of Researcher: Nellinne Ranaweera

Participant Identification Number for this project:

	Please initial box
I confirm that I have read and understand the information sheet dated 09/11/2016 for the project in which I have been asked to take part and have had the opportunity to ask questions.	☐
I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason.	☐
I understand that my responses will be anonymised before analysis. I give permission for members of the research team to have access to my anonymised responses. I understand that all personal data about me will be kept confidential.	☐
4. I understand that the investigator(s) must adhere to the BPS Code of Human Research Ethics.	☐
5. I agree to take part in the above research project.	☐

_____	_____	_____
Name of Participant	Date	Signature
_____	_____	_____
Researcher	Date	Signature

Copies:
One copy for the participant and one copy for the supervisor or researcher.

Appendix F: Interview schedule template for pilot interviews.

Interview Guide

Title of Project: The role of leisure activities in the wellbeing of musicians

Name of Researcher: Nellinne Ranaweera

Can you tell me something about how long music has been part of your life??

Could you please describe your life as a musician?

Do you have leisure time?

How much leisure time would you say you have?

Can you tell me something about how you spend your leisure time?

Musical and non-musical activities

What does it mean to you to engage in your chosen leisure activities?

Is it important to your life to have leisure time?

Can you comment on how you feel about your current state of wellbeing?

How far do you feel that leisure activities contribute to your wellbeing?

Appendix G: Pilot survey.

The role of leisure activities in the wellbeing of musicians

Page 1: Introduction

The role of leisure activities in the wellbeing of musicians

Thank you for considering taking part in my research project, undertaken as part of my PhD research, under the supervision of Professor Jane Ginsborg (Royal Northern College of Music), Dr Alinka Greasley (University of Leeds) and Dr Zoe Franklin (Director of Studies at Manchester Metropolitan University).

I am interested in understanding how musicians spend their leisure time engaging in various musical and non-musical leisure activities and the extent to which these contribute to their wellbeing.

Why have you been chosen?

You have been chosen because you are a performing musician (amateur, student, professional). There will be approximately 1000 respondents in total taking part in the online questionnaire survey which will form the first main study of my PhD research project.

Informed Consent

Your participation in this research is voluntary, and you may withdraw from the study at any time if you wish. By submitting a completed questionnaire, however, you are giving your informed consent to participate in the study. You do not have to answer any question that you do not wish to answer.

What will I do with your data?

The data you provide will be anonymous (separated from your name) and confidential (not disclosed to anyone else). I may publish reports based on my findings, but you will not be identifiable from the data included.

Contact for further information

If this survey has raised any issues that cause you concern, you can seek help from the following sources:

- **British Association for Performing Arts Medicine (BAPAM)** - The BAPAM is a healthcare charity that provides free medical advice to individuals working and studying in the performing arts. Their services include sharing knowledge about healthy practice; providing medical advice about problems including playing-related injuries and pain, tension, hypermobility, voice problems, performance anxiety and stress; help overcome work-related health problems.

British Association of Performing Arts Medicine (BAPAM)

Adress: 31 Southampton Row, Holborn, London, WC1B 5HJ

Phone: 02074045888

Email: enquiries@bapam.org.uk

Website: www.bapam.org.uk

- **NHS** – Mental health services in England deal with a wide range of issues such as depression, anxiety disorders, psychosis conditions, trauma-related conditions. The website outlines information on how to access and how to choose NHS services.

Website: www.nhs.co.uk

The project has been reviewed and approved by the Research Ethics Committees of the Conservatoires UK (CUK). If you have a concern about any aspect of this study, you may wish to contact me via Nellinne.Ranaweera@student.rncm.ac.uk. I will do my best to answer your questions. Alternatively, if you do not wish to contact me you can contact my primary supervisor Jane.Ginsborg@rncm.ac.uk or the Deputy Chair of the RNCM Research Ethics Committee, Barbara.Kelly@rncm.ac.uk.

Thank you for taking part in my research!

Page 2: Screening Question

Are you a musician? (i.e. do you play a musical instrument and/or sing in a choir or vocal group on a regular basis)

- ○ Yes
- ○ No: Thank you for your time. This survey is aimed at exploring the views of music students, amateur and professional musicians who engage in musical activities regularly. If you would like to respond to future surveys of other people involved with music, please e-mail the researcher at nellinne.ranaweera@student.rncm.ac.uk

Page 3: Part 1 - Respondent profile

What is your sex?

More info

- Male
- Female
- Prefer not to disclose
- Other

If you selected Other, please specify:

How old are you? (in years)

Please select the highest level of education you have completed:

- Secondary education (GCSE/O-Levels)
- Post-secondary education (College, A-Levels, NVQ3 or below, or similar)
- Vocational qualification (Diploma, Certificate, BTEC, NVQ 4 and above, or similar)
- Undergraduate degree (BA, BSc etc.)
- Post-graduate degree (MA, MSc etc.)
- Doctorate (PhD)

What is your marital status?

- Single
- Married
- Cohabiting
- Separated
- Divorced
- Widowed

Which country do you live in?

More info

- England
- Scotland
- Wales
- Northern Ireland

- Outside the UK

If you selected 'Outside the UK', please specify:

Do you consider the country you live in to be your 'home' country?

More info

- Yes
- No

If you selected 'No', where is your 'home' country?

What is your main occupation?

- Full-time employed
- Self employed
- Unemployed
- Employed
- Student

Page 4: Part 2 - Involvement with music

If you are a musician, please specify how you would describe yourself:

- ○ Music student at university
- ○ Music student at conservatoire, music college (UK) or school of music (e.g. USA)
- ○ Amateur musician
- ○ Professional musician

Do you have any qualifications in music?

- ○ Yes
- ○ No

If yes, what is your highest qualification in music? (e.g. ABRSM exam, degree/diploma)

Please specify which family your primary playing instrument/voice belongs to. This may be an instrument that you play professionally or as an amateur. NOTE: This refers to the instrument that you play most frequently at the moment so you can only choose one answer.

- ○ Bowed strings
- ○ Plucked strings
- ○ Woodwind
- ○ Brass
- ○ Percussion
- ○ Voice
- ○ Keyboard instruments
- ○ Other

If you selected Other, please specify:

What genre of music do you play most often? Choose one:

- ○ Classical
- ○ Pop
- ○ Jazz
- ○ Folk
- ○ Contemporary (classical)
- ○ World
- ○ Other

If you selected Other, please specify:

How long have you been playing and/or singing? (in years):

Do you currently play and/or sing regularly (i.e. daily or weekly)?

- Yes
- No

Please think about the past week, assuming that it was typical for you. (If it was not typical, please think back to the most recent typical week.) How much time did you spend on each of these activities? [practising, rehearsing and performing]

Please don't select more than 1 answer(s) per row.

	Less than 5 hours	6 - 10 hours	11 - 15 hours	16 - 20 hours	21 - 25 hours	26 - 30 hours	Over 30 hours
Practising	☐	☐	☐	☐	☐	☐	☐
Rehearsing	☐	☐	☐	☐	☐	☐	☐
Performing	☐	☐	☐	☐	☐	☐	☐

If you selected over 30 hours for any or all of the above, please specify the number of hours for each activity

Please choose the option from the list below that most accurately describes your musical activities at the moment. You can only choose one answer:

- I'm a full-time musician earning my entire living from performing
- I'm a part-time musician earning part of my living from performing (e.g. music teacher or part-time worker in music industry)
- I'm a professionally trained musician but now have a full-time job doing something else (e.g. full-time music teacher / working in another role in the music industry / became an accountant instead, but still perform in my spare time)
- I'm a full-time music or peripatetic teacher who does not perform professionally but likes to still play, and does so in an amateur orchestra
- I'm an amateur who has come up through the ranks and plays/sings/conducts well enough to be in demand
- I'm a recent music college graduate who is trying to build up a career
- I'm a current (pre) music college student trying to build up experience
- None of the above

Please use the text box provided below to write a short description of your musical activities; please specify what your primary occupation is, and whether you have any other occupations or hobbies relating to music. Here are some (fictitious) examples you could use as a model: Person 1) I

perform professionally full time. Person 2) I teach violin, viola and piano and perform professionally as part of a string quartet from time to time. Person 3) I am a professional freelance orchestral clarinet player and I teach private lessons on a regular basis. Person 4) I am a full-time music student, and I also teach violin to five private pupils.

Page 5: Part 3 - Leisure time

Do you normally have time for leisure activities?

- ○ Yes
- ○ No

If yes, please think about the past week, assuming that it was typical for you. (If it was not typical, please think back to the most recent typical week.). How much leisure time did you have?

- ○ 0 – 2 hours
- ○ 3 - 5 hours
- ○ 6 - 8 hours
- ○ 9 - 11 hours
- ○ More than 12 hours

If you selected 'More than 12 hours', please specify:

Leisure time activities

Please don't select more than 1 answer(s) per row.

	Never	Rarely	Sometimes	Very often	Always
To what extent did you spend your leisure time engaging in musical activities?	☐	☐	☐	☐	☐
To what extent did you spend your leisure time engaging in non-musical activities, undertaken for pleasure?	☐	☐	☐	☐	☐

Please tell me a little more about your leisure activities.

Leisure activities and their importance to you

Please don't select more than 1 answer(s) per row.

	Not important at all	Of little importance	Of average importance	Very important	Absolutely essential
How important are your musical leisure activities to you?	☐	☐	☐	☐	☐
How important are your non-musical leisure activities to you?	☐	☐	☐	☐	☐

Leisure activities and its contribution to wellbeing

Please don't select more than 1 answer(s) per row.

	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree
To what extent do you agree with the statement that your musical leisure activities contribute to your wellbeing?	☐	☐	☐	☐	☐
To what extent do you agree with the statement that your non-musical leisure activities contribute to your wellbeing?	☐	☐	☐	☐	☐

If you had more leisure time how would you use it (please include both musical and non-musical activities)?

Please answer this question if you are currently studying, working, or living away from home for some other reasons (other than a vacation).

Please don't select more than 1 answer(s) per row.

	Strongly agree	Agree	Neither agree or disagree	Disagree	Strongly disagree
To what extent do you agree with the statement that you engage in the same leisure activities when you are at home, and when you are away from home.	☐	☐	☐	☐	☐

If you would like to say more about how your leisure activities (musical and non-musical) are similar/different when you are at home and away from home please do so in the text box provided.

Page 6: Part 4 - PERMA Scale

Please read each of the following questions and then select the point on the scale that you feel best describes you. All questions must be completed for this questionnaire to be scored.

In general, to what extent do you lead a purposeful and meaningful life?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Not at all	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Completely

In general, how would you say your health is?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Terrible	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Excellent

In general, how often do you feel joyful?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Never	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Always

How often do you become absorbed in what you are doing?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Never	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Always

How much of the time do you feel you are making progress towards accomplishing your goals?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Never	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Always

To what extent do you receive help and support from others when you need it?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Not at all	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Completely

In general, to what extent do you feel excited and interested in things?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Not at all	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Completely

In general, how often do you feel anxious?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Never	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Always

How often do you achieve the important goals you have set for yourself?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Never	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Always

In general, how often do you feel positive?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Never	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Always

How satisfied are you with your current physical health?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Not at all	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Completely

In general, how often do you feel angry?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Never	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Always

To what extent have you been feeling loved?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Not at all	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Completely

In general, to what extent do you feel that what you do in your life is valuable and worthwhile?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Not at all	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Completely

How lonely do you feel in your daily life?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Not at all	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Completely

To what extent do you generally feel you have a sense of direction in your life?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Not at all	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Completely

How often are you able to handle your responsibilities?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Never	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Always

How often do you lose track of time while doing something you enjoy?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Never	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Always

Compared to others of your same age and sex, how is your health?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Terrible	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Excellent

How satisfied are you with your personal relationships?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Not at all	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Completely

In general, how often do you feel sad?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Never	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Always

In general, to what extent do you feel contented?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Not at all	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Completely

Taking all things together, how happy would you say you are?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Not at all	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Completely

Page 7: Part 5 - Satisfaction with life scale:

Below are five statements with which you may agree or disagree. Using the scale below, select the point from 1 to 7 that you feel best describes you. Please be open and honest in your responding.

Please don't select more than 1 answer(s) per row.

	1-Strongly disagree	2-Disagree	3-Slightly disagree	4-Neither agree or disagree	5-Slightly agree	6-Agree	7-Strongly agree
1. In most ways my life is close to my ideal.	☐	☐	☐	☐	☐	☐	☐
2. The conditions of my life are excellent.	☐	☐	☐	☐	☐	☐	☐
3. I am satisfied with my life.	☐	☐	☐	☐	☐	☐	☐
4. So far I have got the important things I want in life.	☐	☐	☐	☐	☐	☐	☐
5. If I could live my life over, I would change almost nothing.	☐	☐	☐	☐	☐	☐	☐

Page 8: Part 6 - Work-life questionnaire

Read each of the questions. For questions 1-3, think about how much you are like the person described. Then indicate your agreement with each item by selecting one response for each statement.**All questions must be completed for this questionnaire to be scored.**

Please don't select more than 1 answer(s) per row.

	Very much	Somewhat	A little	Not at all
1. Ms. A works primarily to earn enough money to support her life outside of her job. If she were financially secure, she would no longer continue with her current line of work, but would really rather do something else instead. Ms. A's job is basically a necessity of life, a lot like breathing or sleeping. She often wishes the time would pass more quickly at work. She greatly anticipates weekends and vacations. If Ms. A lived her life over again, she probably would not go into the same line of work She would not encourage her friends and children to enter her line of work. Ms. A is very eagerto retire.	☐	☐	☐	☐
2. Ms. B basically enjoys her work, but does not expect to be in her current job five years from now. Instead, she plans to move on to a better, higher-level job. She has several goals for her future pertaining to the positions she would eventually like to hold. Sometimes her work seems like a waste of time, but she knows she must do sufficiently well in her current position in order to move on. Ms. B can't wait to get a promotion. For her, a promotion means recognition of her good work, and is a sign of her success in competition with her coworkers.	☐	☐	☐	☐
3. Ms. C's work is one of the most important parts of her life. She is very pleased that she is in this line of work. Because what she does for a living is a vital part of who she is, it is one of the first things she tells people about herself. She tends to take her work home with her and on vacations, too. The majority of her friends are from her place of employment, and she belongs to several organizations and clubs pertaining to her work. Ms. C feels good about her work because she loves it, and because she thinks it makes the world a better place. She would encourage her friends and children to enter her line of work. Ms. C would be pretty upset if she were forced to stop working, and she is not particularly looking forward to retirement.	☐	☐	☐	☐

Please rate your satisfaction with your job on a scale from 1 to 7

Please don't select more than 1 answer(s) per row.

	1	2	3	4 (neither satisfied or dissatisfied)	5	6	7	
1-completely dissatisfied	☐	☐	☐	☐	☐	☐	☐	7-completely satisfied

Page 9: Part 7 – From leisure to work (as a full-time music student)

Please complete the following section (Part 7) ONLY if you are a full-time music student expecting to pursue a career as a professional musician. If you are a professional musician, please go straight to Part 8. If you are an amateur musician, please skip Parts 7 AND 8.

How long have you been a full-time music student?

- ○ Less than a year
- ○ 1 – 2 years
- ○ 3 – 4 years
- ○ 5 – 10 years
- ○ Other

If you selected Other, please specify:

Before becoming a full-time music student, did you consider music-making a leisure time activity?

- ○ Yes
- ○ No

If you answered "yes", to what extent do you feel that your work (studies) and your leisure overlap? If you answered "no", please go to the next question.

Please don't select more than 1 answer(s) per row.

	Not at all	Not very much	Neutral	Quite a lot	Very much	
Not at all	☐	☐	☐	☐	☐	Very much

Please describe in detail what activities you consider as 'work (studies)' and as 'leisure'

Have your feelings about and views on music-making changed since you became a full-time music student?

- ○ Yes
- ○ No

If you said "yes", please elaborate in the text box provided.

To what extent do you enjoy being a full-time music student?

Please don't select more than 1 answer(s) per row.

	1 (Not at all)	2 (Not very much)	3 (Neutral)	4 (Quite a lot)	5 (Very much)	
Not at all	☐	☐	☐	☐	☐	Very much

How often do you experience negative feelings about your music-making?

Please don't select more than 1 answer(s) per row.

	1 (Never)	2 (Rarely)	3 (Sometimes)	4 (Very often)	5 (Always)	
Never	☐	☐	☐	☐	☐	Always

Is there anything else you would like to tell me about your musical activities in relation to work and leisure?

Page 10: Part 8 – From leisure to work (as a professional musician)

Please complete the following section (Part 8) ONLY if you are a professional musician.

How long have you been a professional musician?

- Less than a year
- 1 – 2 years
- 3 – 4 years
- 5 – 10 years
- 11 – 20 years
- 21 – 30 years
- 31 – 40 years
- More than 40 years
- Other

If you selected Other, please specify:

Before becoming a professional musician, did you consider music-making a leisure time activity?

- Yes
- No

If you answered "yes", to what extent do you feel that your work and your leisure overlap? If you answered "no", please go to the next question.

Please don't select more than 1 answer(s) per row.

	Not at all	Not very much	Neutral	Quite a lot	Very much	
Not at all	☐	☐	☐	☐	☐	Very much

Please describe in detail what activities you consider as 'work' and as 'leisure'

Have your feelings about and views on music-making changed since you became a professional musician?

- Yes
- No

If you said "yes", please elaborate in the text box provided.

To what extent do you enjoy being a professional musician?

Please don't select more than 1 answer(s) per row.

	1 (Not at all)	2 (Not very much)	3 (Neutral)	4 (Quite a lot)	5 (Very much)	
Not at all	☐	☐	☐	☐	☐	Very much

How often do you experience negative feelings about your music-making?

Please don't select more than 1 answer(s) per row.

	1 (Never)	2 (Rarely)	3 (Sometimes)	4 (Very often)	5 (Always)	
Never	☐	☐	☐	☐	☐	Always

Is there anything else you would like to tell me about your musical activities in relation to work and leisure?

Page 11: Feedback on the survey and further research

You have completed this survey! Thank you for taking the time to do so. If you have any comments on the content or wording of the items above, please provide them here.

I should like to interview people who are interested in helping me further with my research. If you are happy to take part in an informal interview with me (the researcher – Nellinne Ranaweera), lasting no more than one hour, please provide your name, e-mail address or phone number so that I can contact you. Alternatively, you can contact me via e-mail on Nellinne.ranaweera@student.rncm.ac.uk to arrange for an interview.

Page 12: Thank you!

Thank you for your feedback on the design of the survey. If you have any further questions about this survey or the research project please do not hesitate to contact:

Researcher: Nellinne Ranaweera (Nellinne.ranaweera@student.rncm.ac.uk)
Supervisors: Professor Jane Ginsborg (jane.ginsborg@rncm.ac.uk) and Dr Alinka Greasley (a.e.greasley@leeds.ac.uk)

Appendix H: Main survey.

The role of leisure activities in the wellbeing of musicians (study 1) (copy)

Page 1: Introduction

The role of leisure activities in the wellbeing of musicians

Thank you for considering taking part in my research project, undertaken as part of my PhD research, under the supervision of Professor Jane Ginsborg (Royal Northern College of Music), Dr Alinka Greasley (University of Leeds) and Dr Zoe Franklin (Director of Studies at Manchester Metropolitan University).

I am interested in understanding how musicians spend their leisure time engaging in various musical and non-musical leisure activities and the extent to which these contribute to their wellbeing.

Why have you been chosen?

You have been chosen because you are a **performing musician (amateur, student, professional).** There will be approximately 1000 respondents in total taking part in the online questionnaire survey which will form the first main study of my PhD research project.

Informed Consent

Your participation in this research is voluntary, and you may withdraw from the study at any time if you wish. By submitting a completed questionnaire, however, you are giving your informed consent to participate in the study. You do not have to answer any question that you do not wish to answer.

What will I do with your data?

The data you provide will be anonymous (separated from your name) and confidential (not disclosed to anyone else). I may publish reports based on my findings, but you will not be identifiable from the data included.

Contact for further information

If this survey has raised any issues that cause you concern, you can seek help from the following sources:

- **British Association for Performing Arts Medicine (BAPAM)** – a healthcare charity that provides free medical advice to individuals working and studying in the performing arts. Their services include sharing knowledge about healthy practice; providing medical advice about problems including playing-related injuries and pain, tension, hypermobility, voice problems, performance anxiety and stress; help overcome work-related health problems.

  British Association of Performing Arts Medicine (BAPAM)
  Adress: 31 Southampton Row, Holborn, London, WC1B 5HJ
  Phone: 02074045888
  Email: enquiries@bapam.org.uk
  Website: www.bapam.org.uk

- **NHS** – Mental health services in England deal with a wide range of issues such as depression, anxiety disorders, psychosis conditions, trauma-related conditions. The website outlines information on how to access and how to choose NHS services.

  Website: www.nhs.co.uk

The project has been reviewed and approved by the Research Ethics Committees of the Conservatoires UK (CUK). If you have a concern about any aspect of this study, you may wish to contact me via Nellinne.Ranaweera@student.rncm.ac.uk. I will do my best to answer your questions. Alternatively, if you do not wish to contact me you can contact my primary supervisor Jane.Ginsborg@rncm.ac.uk or the Deputy Chair of the RNCM Research Ethics Committee, Barbara.Kelly@rncm.ac.uk.

Thank you for taking part in my research!

Page 2: Screening Question

Are you a musician? (i.e. do you play a musical instrument and/or sing in a choir or vocal group on a regular basis)

- Yes
- No: Thank you for your time. This survey is aimed at exploring the views of music students, amateur and professional musicians who engage in musical activities regularly. If you would like to respond to future surveys of other people involved with music, please e-mail the researcher at nellinne.ranaweera@student.rncm.ac.uk

Page 3: Part 1 - Respondent profile

1. What is your sex?

More info

- Male
- Female
- Prefer not to disclose
- Other

If you selected Other, please specify:

2. How old are you? (in years)

3. Please select the highest level of education you have completed:

- Secondary education (GCSE/O-Levels)
- Post-secondary education (College, A-Levels, NVQ3 or below, or similar)
- Vocational qualification (Diploma, Certificate, BTEC, NVQ 4 and above, or similar)
- Undergraduate degree (BA, BSc etc.)
- Post-graduate degree (MA, MSc etc.)
- Doctorate (PhD)

4. What is your marital status?

- Single
- Married
- Cohabiting
- Separated
- Divorced
- Widowed

5. Which country do you live in?

More info

- England
- Scotland
- Wales
- Northern Ireland

- Outside the UK

If you selected 'Outside the UK', please specify:

6. Do you consider the country you live in to be your 'home' country?

More info

- Yes
- No

If you selected 'No', where is your 'home' country?

7. What is your main occupation?

- Full-time employed
- Self employed
- Unemployed
- Employed
- Student
- Retired

Page 4: Part 2 - Involvement with music

1. If you are a musician, please specify how you would describe yourself:

- ○ Music student at university
- ○ Music student at conservatoire, music college (UK) or school of music (e.g. USA)
- ○ Amateur musician
- ○ Professional musician
- ○ Retired musician

2. Do you have any qualifications in music?

- ○ Yes
- ○ No

If yes, what is your highest qualification in music? (e.g. ABRSM exam, degree/diploma)

3. Please specify which family your primary playing instrument/voice belongs to. This may be an instrument that you play professionally or as an amateur. NOTE: This refers to the instrument that you play most frequently at the moment so you can only choose one answer.

- ○ Bowed strings
- ○ Plucked strings
- ○ Woodwind
- ○ Brass
- ○ Percussion
- ○ Voice
- ○ Keyboard instruments
- ○ Other

If you selected Other, please specify:

4. What genre of music do you play most often? Choose one:

- ○ Classical
- ○ Pop
- ○ Jazz
- ○ Folk
- ○ Contemporary (classical)
- ○ World
- ○ Other

If you selected Other, please specify:

5. How long have you been playing your main instrument and/or singing? (in years):

6. Do you currently play and/or sing regularly (i.e. daily or weekly)?

- Yes
- No

7. Please think about the past week, assuming that it was typical for you. (If it was not typical, please think back to the most recent typical week.) How much time did you spend on each of these activities? [practising or teaching an instrument or the voice, rehearsing and performing]

Please don't select more than 1 answer(s) per row.

	Less than 5 hours	6 - 10 hours	11 - 15 hours	16 - 20 hours	21 - 25 hours	26 - 30 hours	Over 30 hours
Practising	☐	☐	☐	☐	☐	☐	☐
Performing	☐	☐	☐	☐	☐	☐	☐
Rehearsing	☐	☐	☐	☐	☐	☐	☐
Teaching	☐	☐	☐	☐	☐	☐	☐

If you selected over 30 hours for any or all of the above, please specify the number of hours for each activity

8. Please choose the option from the list below that most accurately describes your musical activities at the moment. You can only choose one answer:

More info

- I'm a full-time musician earning my entire living from performing
- I'm a part-time musician earning part of my living from performing (e.g. music teacher or part-time worker in music industry)
- I'm a professionally trained musician but now have a full-time job doing something else (e.g. full-time music teacher / working in another role in the music industry / became an accountant instead, but still perform in my spare time)
- I'm a full-time music or peripatetic teacher who does not perform professionally but likes to still play, and does so in an amateur orchestra
- I'm an amateur who plays/sings/conducts well enough to be in demand
- I'm a recent music college graduate who is trying to build up a career
- I'm a current (pre) music college student trying to build up experience
- None of the above or other

If you selected 'none of the above or other' please describe your musical activities at the moment

9. Please choose one statement that best reflects your attitude towards music

- Music means a lot to me, and is a passion of mine
- Music is important to me, but not necessarily more important than other hobbies or interests
- I like music, but it does not feature heavily in my life
- Music is no longer as important as it used to be to me
- Music has no particular interest for me

10. Please use the text box provided below to write a short description of your musical activities; please specify what your primary occupation is, and whether you have any other occupations or hobbies relating to music. Here are some (fictitious) examples you could use as a model: Person 1) I perform professionally full time. Person 2) I teach violin, viola and piano and perform professionally as part of a string quartet from time to time. Person 3) I am a professional freelance orchestral clarinet player and I teach private lessons on a regular basis. Person 4) I am a full-time music student, and I also teach violin to five private pupils.

Page 5: Part 3 - Leisure time

1. Do you normally have time for leisure activities?

- ○ Yes
- ○ No

2. If yes, please think about the past week, assuming that it was typical for you. (If it was not typical, please think back to the most recent typical week.). How much leisure time did you have?

- ○ 0 – 2 hours
- ○ 3 - 5 hours
- ○ 6 - 8 hours
- ○ 9 - 11 hours
- ○ More than 12 hours

If you selected 'More than 12 hours', please specify:

3. Leisure time activities

Please don't select more than 1 answer(s) per row.

	Never	Rarely	Sometimes	Very often	Always
To what extent did you spend your leisure time engaging in musical activities?	☐	☐	☐	☐	☐
To what extent did you spend your leisure time engaging in non-musical activities, undertaken for pleasure?	☐	☐	☐	☐	☐

Please tell me a little more about your leisure activities.

4. Leisure activities and their importance to you

Please don't select more than 1 answer(s) per row.

	Not important at all	Of little importance	Of average importance	Very important	Absolutely essential
How important are your musical leisure activities to you?	☐	☐	☐	☐	☐
How important are your non-musical leisure activities to you?	☐	☐	☐	☐	☐

5. Leisure activities and its contribution to wellbeing

Please don't select more than 1 answer(s) per row.

	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree
To what extent do you agree with the statement that your musical leisure activities contribute to your wellbeing?	☐	☐	☐	☐	☐
To what extent do you agree with the statement that your non-musical leisure activities contribute to your wellbeing?	☐	☐	☐	☐	☐

6. If you had more leisure time how would you use it (please include both musical and non-musical activities)?

7. Please answer this question only if you are currently studying, working, or living away from home (other than for a vacation).

Please don't select more than 1 answer(s) per row.

	Strongly agree	Agree	Neither agree or disagree	Disagree	Strongly disagree
To what extent do you agree with the statement that you engage in the same leisure activities when you are at home, and when you are away from home.	☐	☐	☐	☐	☐

If you would like to say more about how your leisure activities (musical and non-musical) are similar/different when you are at home and away from home please do so in the text box provided.

Page 6: Part 4 - PERMA Scale

Please read each of the following questions and then select the point on the scale that you feel best describes you. **All questions must be completed for this questionnaire to be scored.**

1. In general, to what extent do you lead a purposeful and meaningful life?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Not at all	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Completely

2. In general, how would you say your healthis?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Terrible	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Excellent

3. In general, how often do you feel joyful?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Never	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Always

4. How often do you become absorbed in what you aredoing?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Never	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Always

5. How much of the time do you feel you are making progress towards accomplishing your goals?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Never	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Always

6. To what extent do you receive help and support from others when you need it?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Not at all	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Completely

7. In general, to what extent do you feel excited and interested in things?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Not at all	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Completely

8. In general, how often do you feel anxious?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Never	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Always

9. How often do you achieve the important goals you have set for yourself?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Never	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Always

10. In general, how often do you feel positive?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Never	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Always

11. How satisfied are you with your current physical health?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Not at all	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Completely

12. In general, how often do you feel angry?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Never	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Always

13. To what extent have you been feeling loved?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Not at all	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Completely

14. In general, to what extent do you feel that what you do in your life is valuable and worthwhile?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Not at all	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Completely

15. How lonely do you feel in your daily life?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Not at all	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Completely

16. To what extent do you generally feel you have a sense of direction in your life?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Not at all	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Completely

17. How often are you able to handle your responsibilities?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Never	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Always

18. How often do you lose track of time while doing something you enjoy?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Never	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Always

19. Compared to others of your same age and sex, how is your health?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Terrible	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Excellent

20. How satisfied are you with your personal relationships?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Not at all	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Completely

21. In general, how often do you feel sad?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Never	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Always

22. In general, to what extent do you feel contented?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Not at all	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Completely

23. Taking all things together, how happy would you say you are?

Please don't select more than 1 answer(s) per row.

	0	1	2	3	4	5	6	7	8	9	10	
Not at all	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Completely

Page 7: Part 5 - Satisfaction with life scale

Below are five statements with which you may agree or disagree. Using the scale below, select the point from 1 to 7 that you feel best describes you. Please be open and honest in your responding. **All questions must be completed for this questionnaire to be scored.**

Please don't select more than 1 answer(s) per row.

	1-Strongly disagree	2-Disagree	3-Slightly disagree	4-Neither agree or disagree	5-Slightly agree	6-Agree	7-Strongly agree
1. In most ways my life is close to my ideal.	☐	☐	☐	☐	☐	☐	☐
2. The conditions of my life are excellent.	☐	☐	☐	☐	☐	☐	☐
3. I am satisfied with my life.	☐	☐	☐	☐	☐	☐	☐
4. So far I have got the important things I want in life.	☐	☐	☐	☐	☐	☐	☐
5. If I could live my life over, I would change almost nothing.	☐	☐	☐	☐	☐	☐	☐

Page 8: Part 6 - Work-life questionnaire

This questionnaire is primarily aimed at musicians (including students) who are currently engaging in music performance and practice. If you are a retired musician, however, and would like to take part, please think about your working life as you complete this section.

Read each of the questions. For questions 1-3, think about how much you are like the person described. Then indicate your agreement with each item by selecting one response for each statement. **All questions must be completed for this questionnaire to be scored.**

Please don't select more than 1 answer(s) per row.

	Very much	Somewhat	A little	Not at all
1. Ms. A works primarily to earn enough money to support her life outside of her job. If she were financially secure, she would no longer continue with her current line of work, but would really rather do something else instead. Ms. A's job is basically a necessity of life, a lot like breathing or sleeping. She often wishes the time would pass more quickly at work. She greatly anticipates weekends and vacations. If Ms. A lived her life over again, she probably would not go into the same line of work. She would not encourage her friends and children to enter her line of work. Ms. A is very eagerto retire.	☐	☐	☐	☐
2. Ms. B basically enjoys her work, but does not expect to be in her current job five years from now. Instead, she plans to move on to a better, higher-level job. She has several goals for her future pertaining to the positions she would eventually like to hold. Sometimes her work seems like a waste of time, but she knows she must do sufficiently well in her current position in order to move on. Ms. B can't wait to get a promotion. For her, a promotion means recognition of her good work, and is a sign of her success in competition with her coworkers.	☐	☐	☐	☐
3. Ms. C's work is one of the most important parts of her life. She is very pleased that she is in this line of work. Because what she does for a living is a vital part of who she is, it is one of the first things she tells people about herself. She tends to take her work home with her and on vacations, too. The majority of her friends are from her place of employment, and she belongs to several organizations and clubs pertaining to her work. Ms. C feels good about her work because she loves it, and because she thinks it makes the world a better place. She would encourage her friends and children to enter her line of work. Ms. C would be pretty upset if she were forced to stop working, and she is not particularly looking forward to retirement.	☐	☐	☐	☐

Please rate your satisfaction with your job on a scale from 1 to 7

Please don't select more than 1 answer(s) per row.

	1	2	3	4 (neither satisfied or dissatisfied)	5	6	7	
1-completely dissatisfied	☐	☐	☐	☐	☐	☐	☐	7-completely satisfied

Page 9: Part 7 – From leisure to work (as a full-time music student)

Please complete the following section (Part 7) ONLY if you are a **full-time music student** expecting to pursue a career as a professional musician. If you are a professional musician, please go straight to Part 8. If you are an amateur musician, please skip Parts 7 AND 8.

1. How long have you been a full-time music student?

- ○ Less than a year
- ○ 1 – 2 years
- ○ 3 – 4 years
- ○ 5 – 10 years
- ○ Other

If you selected Other, please specify:

2. Before becoming a full-time music student, did you consider music-making a leisure time activity?

- ○ Yes
- ○ No

If you answered "yes", to what extent do you feel that your work (studies) and your leisure overlap? If you answered "no", please go to the next question.

Please don't select more than 1 answer(s) per row.

	Not at all	Not very much	Neutral	Quite a lot	Very much	
Not at all	☐	☐	☐	☐	☐	Very much

3. Please describe in detail what activities you consider as 'work (studies)' and as 'leisure'

4. Have your feelings about and views on music-making changed since you became a full-time music student?

- ○ Yes
- ○ No

If you said "yes", please elaborate in the text box provided.

5. To what extent do you enjoy being a full-time music student?

Please don't select more than 1 answer(s) per row.

	1 (Not at all)	2 (Not very much)	3 (Neutral)	4 (Quite a lot)	5 (Very much)	
Not at all	☐	☐	☐	☐	☐	Very much

6. How often do you experience negative feelings about yourmusic-making?

Please don't select more than 1 answer(s) per row.

	1 (Never)	2 (Rarely)	3 (Sometimes)	4 (Very often)	5 (Always)	
Never	☐	☐	☐	☐	☐	Always

7. Is there anything else you would like to tell me about your musical activities in relation to work andleisure?

Page 10: Part 8 – From leisure to work (as a professional musician)

Please complete the following section (Part 8) ONLY if you are a **professional musician.**

1. How long have you been a professional musician?

- Less than a year
- 1 – 2 years
- 3 – 4 years
- 5 – 10 years
- 11 – 20 years
- 21 – 30 years
- 31 – 40 years
- More than 40 years
- Other

If you selected Other, please specify:

2. Before becoming a professional musician, did you considermusic-making a leisure time activity?

- Yes
- No

If you answered "yes", to what extent do you feel that your work and your leisure overlap? If you answered "no", please go to the next question.

Please don't select more than 1 answer(s) per row.

	Not at all	Not very much	Neutral	Quite a lot	Very much	
Not at all	☐	☐	☐	☐	☐	Very much

3. Please describe in detail whatactivities you consider as 'work' and as 'leisure'

4. Have your feelings about and views on music-making changed since you became aprofessional musician?

- Yes
- No

If you said "yes", please elaborate in the text box provided.

5. To what extentdo you enjoy being a professional musician?

Please don't select more than 1 answer(s) per row.

	1 (Not at all)	2 (Not very much)	3 (Neutral)	4 (Quite a lot)	5 (Very much)	
Not at all	☐	☐	☐	☐	☐	Very much

6. How often do you experience negative feelings about yourmusic-making?

Please don't select more than 1 answer(s) per row.

	1 (Never)	2 (Rarely)	3 (Sometimes)	4 (Very often)	5 (Always)	
Never	☐	☐	☐	☐	☐	Always

7. Is there anything else you would like to tell me about your musical activities in relation to work andleisure?

Page 11: Further research

You have completed this survey! Thank you for taking the time to do so. I should like to interview people who are interested in helping me further with my research. If you are happy to take part in an informal interview with me (the researcher – Nellinne Ranaweera), lasting no more than one hour, please provide your name, e-mail address or phone number so that I can contact you. Alternatively, you can contact me via e-mail on Nellinne.ranaweera@student.rncm.ac.uk to arrange for an interview.

Page 12: Thank you!

Thank you for completing this survey. If you have any further questions about this survey or the research project please do not hesitate to contact:

Researcher: Nellinne Ranaweera (Nellinne.ranaweera@student.rncm.ac.uk)
Supervisors: Professor Jane Ginsborg (jane.ginsborg@rncm.ac.uk) and Dr Alinka Greasley (a.e.greasley@leeds.ac.uk)

Appendix I: Participant information sheet and consent form for follow-up interviews.

15th March 2017

Information Sheet

Research project title
The role of leisure activities in the wellbeing of musicians

Invitation paragraph
You are being invited to take part in a research project. Before you decide, it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully and discuss it with others if you wish. Ask me if there is anything that is not clear or if you would like more information. Take time to decide whether or not you wish to take part. Thank you for reading this.

What is the purpose of the project?
The aim of the project is to understand how musicians' spend their leisure time - how much leisure time they have, how they spend it, the extent to which they engage in musical and non-musical activities for pleasure, what it means to musicians and the contribution to wellbeing. The interview will take approximately one hour.

Why have I been chosen?
You have been chosen because you are a musician and you were a respondent in the survey study in my research project where you volunteered to take part in a follow-up semi-structured interview. There will be 15 participants in total taking part in these follow-up interviews which forms the second main study of my PhD research project.

Do I have to take part?
It is up to you to decide whether or not to take part. . If you do decide to take part you will be given this information sheet to keep (and be asked to sign a consent form). If you decide to take part you are still free to withdraw from the interview at any time. You may also decline to answer any question you do not wish to answer. You do not need to offer any reasons for either of these.

What will happen to me if I take part?
I will arrange a mutually convenient time and place to conduct a short face-to-face interview with you which would take approximately one hour. With your consent the interview will be audio recorded for analysis purposes.

What do I have to do?
You will answer questions and engage in a discussion with the researcher on how you spend your leisure time. There are no lifestyle restrictions as a result of participating. You have full control and choice over what to talk about in your interview.

What are the possible disadvantages and risks of taking part?
There are no anticipated risks in this study. A possible disadvantage is that you will have to give up about an hour of your time.

What are the possible benefits of taking part?
Whilst there are no immediate benefits for those people participating in the project you may find that you discover about your own personal motivations about your leisure time – how you engage in musical and non-musical activities and their contribution to your personal wellbeing. It is hoped that

this work will contribute to the state of knowledge on the role of leisure activities in musicians' wellbeing.

What happens if the study has to be terminated?
If the study has to be terminated you will be informed and the data collected will be destroyed.

Will my taking part in this project be kept confidential?
All information which is collected about you during the course of the research will be kept strictly confidential. Any information about you that is disseminated will have your name and address removed so that you cannot be identified by it.

What happens immediately after data collection?
You will be debriefed verbally immediately after the interview.

What will happen to the results of the research project?
The results of these interviews will be disseminated to a range of individuals including professional performing musicians, student musicians and amateur musicians.

Who has reviewed the project?
The project has been reviewed by the Research Ethics Committee of the Conservatoires UK (CUK).

Contact for further information
If this interview has raised any issues that cause you concern, you can seek help from the following sources:

- **British Association for Performing Arts Medicine (BAPAM)** - The BAPAM is a healthcare charity that provides free medical advice to individuals working and studying in the performing arts. Their services include sharing knowledge about healthy practice; providing medical advice about problems including playing-related injuries and pain, tension, hypermobility, voice problems, performance anxiety and stress; help overcome work-related health problems.

  British Association of Performing Arts Medicine (BAPAM)
  Adress: 31 Southampton Row, Holborn, London, WC1B 5HJ
  Phone: 02074045888
  Email: enquiries@bapam.org.uk
  Website: www.bapam.org.uk

- **NHS** – Mental health services in England deal with a wide range of issues such as depression, anxiety disorders, psychosis conditions, and trauma-related conditions. The website outlines information on how to access and how to choose NHS services.

  Website: www.nhs.co.uk

If you have a concern about any aspect of this study, you may wish to contact me via Nellinne.Ranaweera@student.rncm.ac.uk. I will do my best to answer your questions. Alternatively, if you do not wish to contact me you can contact my primary supervisor Jane.Ginsborg@rncm.ac.uk or the Deputy Chair of the RNCM Research Ethics Committee, Barbara.Kelly@rncm.ac.uk.

Thank you for taking part in this study, the results of this and subsequent studies will help to inform the wellbeing of musicians.

You will be given a copy of the Participant Information Sheet and a signed Participant Consent Form to keep.

Participant Consent Form:

Title of Project: The role of leisure activities in the wellbeing of musicians

Name of Researcher: Nellinne Ranaweera

Participant Identification Number for this project:

Please initial box

1. I confirm that I have read and understand the information sheet dated 15/03/2017 for the project in which I have been asked to take part and have had the opportunity to ask questions. ☐
2. I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason. ☐
3. I understand that my responses will be anonymised before analysis. I give permission for members of the research team to have access to my anonymised responses. I understand that all personal data about me will be kept confidential. ☐
4. I understand that the investigator(s) must adhere to the BPS Code of Human Research Ethics. ☐
5. I agree to take part in the above research project. ☐

Name of Participant	Date	Signature
Researcher	Date	Signature

Copies:
One copy for the participant and one copy for the supervisor or researcher.

Appendix J: Example of a personalised interview schedule template for follow-up interviews.

Interview Plan – Professional musician (PM3)

1. Can you tell me about the musical activities you engage in currently? or day-to-day routine?
   Teaching piano 25 hrs a week; play the organ on Sundays; Play viola in an orchestra; Practise the piano 10 hrs a week; compose

2. Can you tell me about your leisure activities? (musical and non-musical)
   Non-musical: Cinema, reading, dining out
   Musical: attending concerts, listening to music and watching Youtube, informal music making with friends (string quartets, piano accompanying)

3. You mentioned that you did not consider music to be your leisure time activity before you became a professional musician. When you started music what did you consider that activity as?

4. So in terms of the musical activities you do what activities in your life do you consider as 'studies' and leisure?
   a. In a scale of difficulty, from very difficult to very easy, how difficult or easy is it for you to distinguish between studies and leisure? If so why and how?

5. Can you tell me in your own terms the differences of these three terms: a job, a career, a calling
   a. Would you describe your studies as a job, career or calling?

6. If you think about last week, would you say that it was a typical week?
   a. How much leisure time did you have?
   b. How much of your leisure time do you estimate you devoted to music making in the past week?
   c. Can you tell me about those music-making activities you engaged for leisure?
   d. How much of your leisure time do you estimate you devoted to non-musical activities in the past week?
   e. Can you tell me about those non-musical leisure activities you engaged for leisure?

7. Why is it important for you to engage in music making for leisure?

    a. Why is it important for you to engage in non-musical activities for leisure?

8. Nowadays with everyone leading busy lives with advanced technology there is a lot of concern about health and wellbeing. What effect do you think music making in your leisure time has on your health and wellbeing? (positive and negative/benefits or challenges to H&WB)
    a. What effect do you think non-musical leisure activities has on your health and wellbeing?

9. In the wellbeing scale, the ratings you provided were towards the higher end for most of the items. There are a few item ratings I want to check with you.
    a. You have mentioned that you enjoy being a professional musician 'very much'. Tell me more.
    b. Also, that you 'never' experience negative feelings in your music making. Can you tell me more about this?

10. Does your role as a professional musician has anything to do with what you choose to do in your leisure time? the enjoyment and negative feelings on the choice of musical and non-musical
    a. To what extent does your choice of non-musical leisure activities have to do with your work as a musician?
    b. Can you tell me more about it?

11. Can you give me examples of improvements to your health and wellbeing that you attribute to your chosen musical leisure activities?
    a. Can you give me examples of challenges to your health and wellbeing that you attribute to your chosen musical leisure activities?

12. What emotions do you experience in your music making specifically when it is for leisure purposes? (positive and negative)
    a. If so, what are they?
    b. Could you tell me something about these feelings?
    c. How are they different from the emotions you feel from engaging in non-musical leisure activities?

13. How do you think it would affect your health and wellbeing if you did not engage in musical leisure activities?
    a. What difference does it make for you to engage or not engage in musical activities for leisure?

To sum up, final question:

To what extent do you find music-making in your leisure time beneficial for health and wellbeing?

Supplementary material: Copy of Lamont and Ranaweera (2019)

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Knit One, Play One: Comparing the Effects of Amateur Knitting and Amateur Music Participation on Happiness and Wellbeing

Alexandra Lamont[1] · Nellinne Antoinette Ranaweera[2]

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Abstract
Previous research suggests that engaging in creative and meaningful leisure activities enhances mental health, wellbeing and quality of life. However, studies often explore specific creative activities in isolation. We compared happiness and wellbeing in adults involved in knitting (835 amateur knitters) and musical activities (122 amateur musicians). Participants completed the Subjective Happiness Scale, the BBC Subjective Wellbeing scale, and open-ended questions about past and current engagement. Knitters scored significantly higher on happiness than musicians. No differences were found for subjective wellbeing. Older participants scored more highly on all wellbeing measures, with no effect of time doing the activity. Open-ended responses were grouped into four themes. Learning and teaching was oriented towards communities of practice for knitters and formal teaching for musicians. Process involved positive and negative emotions, grouped around subthemes of self-care and sensory experiences. Outcome was associated with connections to others, expressed through pride or anxiety. Purpose linked to a sense of fulfilment, identity, and obsession. Despite differences between the activities, participants experienced broadly similar physical, psychological and social benefits. Further research should explore more creative and non-creative leisure activities to establish if these effects can be generalised and what other unique features may be involved.

Keywords Music making · Knitting · Wellbeing · Happiness · Eudaimonia · PERMA

✉ Alexandra Lamont
a.m.lamont@keele.ac.uk

Nellinne Antoinette Ranaweera
nellinne.ranaweera@student.rncm.ac.uk

[1] School of Psychology, Keele University, Keele, Staffordshire ST5 5BG, UK

[2] Royal Northern College of Music, 124 Oxford Road, Manchester M13 9RD, UK

Contemporary industrialised society presents challenges to health and wellbeing, including stress, pace of life, and social isolation. Consumerism can compromise wellbeing by raising anxiety and stress in individuals and by commoditising arenas such as health, education, public space, culture and religion (Holt and Schor 2000). The ageing population places demands on health and social care with a range of mental and physical health challenges (Health and Social Care Information Centre 2013). Many adults choose to engage with leisure activities to help regain or sustain their sense of self, happiness and wellbeing (Argyle 1996), and research has begun to explore the effects of different types of leisure activity on these outcomes (e.g. Sellar and Boshoff 2006).

Recent theorising in positive psychology posits that to truly flourish, the conditions must exist for a person to lead not only a pleasant life (Aristotle's concept of hedonism) but also a good and meaningful life (eudaimonia). The relationship between happiness and wellbeing is somewhat contested. Diener et al. (1999) defined subjective wellbeing as including affective (positive emotions) and cognitive (life evaluation) components. Seligman distinguished between happiness (Seligman 2002) and wellbeing (Seligman 2011), but more recently has aligned the two (Seligman 2018). Based on the earlier separation of affective and cognitive components, others have argued that happiness is often conflated with hedonism, and thus use wellbeing as a way to distinguish the eudaimonic concepts of meaning, self-actualisation, and life satisfaction (Power 2016). While Lyubomirsky and Lepper (1999) broadly equate happiness and wellbeing, they argued that a rating of happiness does not map on to a simple sum of affect and life satisfaction, and thus developed an alternative measure to capture happiness as a separate construct.

Many approaches to wellbeing have focused primarily on eudaimonia. In his PERMA model, Seligman (2011) also included hedonism in the form of positive emotions, alongside four elements of eudaimonia. *Engagement* involves challenge, flow, and absorption with the given activity which leads the person to lose track of time and place. *Relationships* refer to direct connections experienced with other people, while *meaning* refers to a broader sense of purpose and significance in life, and *accomplishment* to the achievement of completing a task. These five elements are held to combine to enhance wellbeing, either contributing independently (Kern et al. 2015; Seligman 2018) or combining into a single underlying wellbeing dimension (Goodman et al. 2018).

The five elements of PERMA can be used to identify specific activities that might facilitate happiness and wellbeing (Seligman 2018). Csikszentmihalyi (2002) highlighted activities like making music, rock climbing, dancing, sailing, and chess as having potential for generating flow. Activities typically undertaken in groups, like music-making, drama or sport, have greater potential for supporting wellbeing by building direct social relationships. The arts also offer potential connections to culture, philosophy, religion and other kinds of meaning-making. Finally, accomplishment, like flow, can best be experienced through activities that present a complex challenge, such as running a marathon or completing intricate craftwork.

From a theoretical perspective, creative and artistic activities thus seem to embody the greatest potential to engender happiness and wellbeing. Empirical evidence supports this; for instance, Cuypers et al. (2012) found participation in arts and cultural activities related to higher self-rated health and life satisfaction and lower levels of anxiety and depression. Enhanced self-care, personal growth and building social connections was found from community pottery (Genoe and Liechty 2017), and artists (Reynolds 2009), knitters (Riley et al. 2013), quilters (Dickie 2011) and members of

singing groups (Clift et al. 2010; Judd and Pooley 2014) all experienced benefits of relaxation, stress relief, creativity, feelings of happiness, and higher cognitive function. For social interaction, group knitting (Riley et al. 2013) and group singing (Pearce et al. 2016) both helped enhance social contact and forge social bonds. Art and craft activities helped retired older adults regain occupational identity (Howie et al. 2004) and pleasure and purpose (Liddle et al. 2013).

Creative activities have also been studied with people dealing with stressful or difficult situations. In her study of quilt making, Dickie (2011) labelled this 'extreme' therapy in contrast to the 'mundane' therapy of coping with general life. In such situations, creative activities have considerable impact (Pratt 2004). For instance, knitting enhanced the coping abilities of carers of family members and those in pain (Riley et al. 2013), visual art evoked flow experiences for women diagnosed with cancer (Reynolds and Prior 2006) and enhanced coping in people with arthritis (Reynolds et al. 2011), and singing modulated mood and stress in cancer patients and carers (Fancourt et al. 2016) and enhanced positive affect in people with Parkinson's Disease (Abell et al. 2017).

Some research has begun to directly contrast different creative activities. Pearce and colleagues compared newly-formed singing, creative writing and crafting groups, finding more rapid social bonding in the music group (Pearce et al. 2015) but no group differences after 7 months on wellbeing measures (Pearce et al. 2016). Johnson et al. (2017) found higher levels of physical (but not psychological) quality of life in older adult choir singers compared to other older adults, including those involved in other hobbies. Similarly, older people involved in music projects scored more highly on wellbeing and perceived cognitive, health and emotional measures compared with those taking craft, yoga or language lessons (Hallam and Creech 2016). The music projects in this study were highly enriched and offered potential for working towards the end product of a performance, which participants valued greatly. Hallam and Creech concluded that active music-making provided more opportunities for multiple routes to wellbeing, a finding echoed by Lamont et al. (2018) with a choir for older people and by Perkins and Williamon (2014) with older instrumental learners. Music-making has been linked to Seligman's PERMA model by several researchers (Ascenso et al. 2017; Croom 2015; Lamont et al. 2018; Lee et al. 2017), and the evidence that all five components can be involved may explain the evidence for music's potential greater impact.

However, most research has not typically or systematically compared different activities, making it difficult to pinpoint the unique features responsible for engendering happiness or wellbeing. The current study thus compares two different creative activities, knitting and music-making, which are relatively popular amongst adults of all ages (Stannard and Sanders 2015; ABRSM 2014). In common, both knitting and music-making can be undertaken alone or in a group, accessed relatively simply but also requiring skill to achieve higher technical levels (Stanley 2002; Perkins and Williamon 2014); involve sequenced physical actions (Riley et al. 2013; Repp and Su 2013); follow existing patterns (patterns or scores) while also allowing for creativity in interpretation or originality (Stannard and Sanders 2015; Payne 2016); embody emotion through physical interaction with artefacts (Pöllänen 2009; Lamont 2012); provide 'therapeutic' potential (Reynolds and Prior 2006; Fachner 2014), the opportunity to build identity (Howie et al. 2004; Lamont 2011), and potential for social connections (Reynolds 2009; Pearce et al. 2015). However, there are some differences. Group knitting demands no co-

ordination or co-operation between knitters, while group music-making often requires substantial co-ordination and joint action (Repp and Su 2013). While both activities are self-evidently 'active' (cf. Small's 'musicking', 1980), the outcome of knitting is a physical object which has no temporal dimension and can be revised (Stannard and Sanders 2015), while music-making typically results in a performance in front of an audience which is temporally bounded, increasing the potential for errors and performance anxiety (Geeves et al. 2016; Kenny and Osborne 2006).

We address whether there are differences in overall levels of happiness and wellbeing amongst amateur knitters and amateur musicians, and explore what they say about how and why these activities are beneficial to them, additionally considering questions of access and inclusion. This thus combines the large-scale quantitative approach of surveys and controlled trials (e.g. Pearce et al. 2016; Riley et al. 2013) with that of more in-depth qualitative enquiries (e.g. Dickie 2011; Reynolds 2009; Lamont et al. 2018).

Method

Design

We compared levels of subjective happiness and wellbeing between two groups: amateur knitters and amateur music makers (henceforth 'knitters' and 'musicians'), with open-ended questions providing further insight into the differences and similarities in background, motivation, emotional impact and engagement between the two groups.

Participants

A total of 957 participants (835 knitters and 122 musicians) completed an online survey about their involvement with their chosen leisure activity (see Table 1 below).

The knitters were aged between 20 and 84 (M = 55.08, SD = 12.20), with 12 male and 823 female participants. 95.3% were white, with very small proportions of other ethnic groups; 45.3% had only completed college and 36.8% had completed higher education. Mean length of time engaging in knitting (counted to the nearest 3 months) was 34 years (range 0.25–73 years, *SD* = 20.07). 54.4% learned from family, 24.4% were self-taught, 12.9% learned from friends, 4.9% learned at school, and 3.2% had private tuition. 90% reported that they engaged in other activities while knitting (while watching TV, listening to music, talking to people, travelling and waiting for appointments). A large majority of the knitters engaged in other hand-crafts (88%): crochet, sewing, cross-stitch, needle-point, quilting and painting were the most popular. Many knitters (62.5%) stated that they gifted their completed items, 13% knit items for themselves, only 3% sold the items, and 21% of the knitters did a combination of gifting, donating, keeping and selling after completion. The most difficult and complex items that were completed by participants included socks, gloves, cable-knitted items, christening robes, jumpers and cardigans.

The musicians were aged between 18 and 74 (*M* = 32.36, *SD* = 13.96), with 52 male and 70 female participants. 61.5% were white, 26.2% Asian or Asian

Table 1 Demographic information about the samples

	Knitters		Musicians	
	n	%	*n*	%
Country of residence				
USA	529	63.40%	9	7.40%
Canada	76	9.10%	2	1.60%
UK	21	2.50%	75	61.50%
Rest of Europe (Austria, Belgium, Denmark, Finland, France, Germany, Greece, Ireland, Italy, Netherlands, Norway, Poland, Romania, Spain, Sweden)	122	14.60%	2	1.60%
Asia-Pacific (Australia, China, Hong Kong, Indonesia, Japan, Malaysia, Nepal, Pakistan, Philippines, Sri Lanka, South Korea, Thailand)	33	3.90%	30	24.60%
Central Europe/Middle East (Cyprus, Egypt, Iran, Israel, Qatar, Russian Federation, Turkey, Saudi Arabia, Syria, UAE)	32	4.80%	3	2.40%
Central and South America (Belize, Brazil, Barbados, Chile, Jamaica, Puerto Rico)	10	1.10%	0	0%
Other/not known	12	1.40%	1	0.8%
Ethnic origin				
White	796	95.3%	75	61.5%
Black or Black British	5	0.6%	4	3.3%
Asian or Asian British	6	0.7%	32	26.2%
Mixed	14	1.7%	4	3.3%
Other/not known	14	1.7%	7	5.7%
Educational level				
None at all	1	0.1%	0	0%
Primary school	5	0.6%	0	0%
Secondary school	144	17.2%	5	4.1%
College	378	45.3%	24	19.7%
Higher education	307	36.8%	93	76.2%

British, with very small proportions of other ethnic groups; 19.7% had only completed college and 76.2% had completed higher education. Mean length of time engaging in music was 20.43 years (range 0.75–66 years, $SD = 13.73$). All musicians played at least one musical instrument/singing and 83% of the participants played more than one instrument. 46.7% had private tuition, 23.8% learned at school, 18.9% were self-taught, 9% learned from family and 1.6% from friends. Musicians also listened to music, practised, attended lessons, wrote music, and played in ensembles.

A large number of musicians (47%) had over 10 years of formal training, 35% had 1 to 9 years of training and 17% had no formal training. 74.5% had taken graded examinations in music or a music qualification while 25.4% had not taken any examinations. 61.5% of the participants reported that they played classical music most often, 15% played jazz, and 10% played pop and rock, while 13% played other styles.

Materials

Two surveys were created, one for each group. Each survey had four parts, including demographics and history of involvement in the chosen activity, a measure of subjective wellbeing, a measure of happiness, and six open questions about the activity. The Music and Wellbeing survey asked participants how long they had been making music/taking lessons, which instruments they played, and any grades achieved. The Knitting and Wellbeing survey asked participants how long they had been knitting and the types of knitting and other craft activities they participated in. For both surveys, the second part comprised the 24-item BBC subjective wellbeing scale (BBC-SWS; Pontin et al. 2013) used to measure subjective wellbeing in three main domains: (1) psychological (e.g. 'Do you feel optimistic about the future?'); (2) physical (e.g. 'Are you happy with your physical health?'); and (3) relationships (e.g. 'Are you happy with your friendships and personal relationships?'), rated on a 5-point Likert scale. The scale has been found reliable and valid for online assessment of subjective wellbeing (Pontin et al. 2013). The third part comprised the 4-item Subjective Happiness Scale (SHS; Lyubomirsky and Lepper 1999), with statements about happiness (e.g. 'Compared to most of my peers, I consider myself more happy. To what extent does this characterization describe you?') rated on a 7-point Likert scale. This is a well-validated happiness measure for online administration (Howell et al. 2010). Each survey ended with six open questions about starting and continuing with the activity (e.g. 'Describe in your own words how you first came about starting to knit/playing a musical instrument') and the benefits and negative effects (e.g. 'Describe in your own words what kind of emotions you feel when knitting/playing music'). This gave participants the opportunity to express their own views around the impact of the activity on their lives.

Procedure

Ethical approval was granted by the University's ethical review panel. The survey was sent out initially to a convenience sample of family, friends and acquaintances of the authors in the UK and Sri Lanka, posted to local knitting and music groups in the West Midlands of the UK, and subsequently posted on social media sites (Facebook and Twitter) and targeted Facebook knitting and music groups (e.g. Knitting Daily, Knitting UK, Knitting for Beginners, UK Amateur Orchestras). All participants were invited to send on the survey via snowball sampling. Data collection spanned 12 weeks. The survey was preceded by an online information sheet, and informed consent was gained both at the start and end of the survey. Participants were also asked to consent to be quoted and were invited to provide a name or pseudonym. Some quotes are identified by researcher-given pseudonyms and others by participant-given names.

Results

The nature of the sampling procedure meant that participants came from the UK, US, Canada, Australia, New Zealand and Sri Lanka (see Table 1). The larger sample of knitters was explicitly sought in order to try to obtain sufficient male participants to be

able to use their data: previous research on knitting has experienced similarly extreme gender imbalances. Both knitters and musicians came from the various geographical regions in roughly equivalent proportions, and beyond discussion of the formal educational contexts of knitting and music there was little in the data that seemed to be culturally specific to any of the regions included.

Table 2 illustrates scores for the happiness and wellbeing measures. Means for SHS were high, towards the upper limit of the highest values obtained by Lyubomirsky and Lepper (1999) (for retired US samples). Knitters reported significantly higher levels of Subjective Happiness (SHS) than musicians ($t = 3.545$, $p < .001$, $df = 955$). Means for BBC-SWS were also high: higher than the equivalent scores for all but one of the items in Pontin et al. (2013). Analysis of variance revealed that the BBC-SWS data violated sphericity (Mauchly's $W = .887$, $p < .001$) so Greenhouse-Geisser corrections were used. The ANOVA indicated that irrespective of Group, there was a significant difference across the three BBC-SWS subscales ($F(1.798,1715.005) = 29.119$, $p < .001$, $\eta_p^2 = .030$). Pairwise comparisons showed scores were significantly higher for physical and social wellbeing than psychological wellbeing ($p < .001$). There was no significant difference in BBC-SWS across Groups ($F(1,954) = 0.42$, $p = .838$) and no significant interaction between Groups and Sub-scales ($F(1.798,1715.005) = .590$, $p = .537$).

Due to snowball sampling the groups varied on two additional variables, Age ($t = 18.849$, $p < .001$, $df = 955$) and Years doing the activity ($t = 9.121$, $p < .001$, $df = 205.54$); knitters were older and had been doing their activity for longer than musicians (knitters' mean Age 55.08 and Years 33.43, musicians' Age 32.36 and Years 20.44). These two variables were also highly intercorrelated ($r = .674$, $p < .001$, $N = 957$). Linear multiple regressions were conducted to explore the relative effects of Age, Years and Group on happiness and wellbeing. For SHS, a significant regression was obtained ($R^2_{adj} = .052$, $F(3,956) = 18.581$, $p < .001$) with the only significant factor being Age ($\beta = .251$, $t = 5.032$, $p < .001$). For BBC-SWS (total), a significant regression was obtained ($R^2_{adj} = .018$, $F(3,955) = 6.89$, $p < .001$) with significant factors of Age ($\beta = .207$, $t = 4.089$, $p < .001$) and Group ($\beta = .102$, $t = 2.655$, $p = .008$). An ANCOVA comparing BBC-SWS scores by Group with Age as a covariate shows that Age was again the only significant predictor ($F(1,956) = 42.593$, $p < .001$, $\eta_p^2 = .043$), confirming the earlier finding that there were no differences between knitters and musicians. Thus older participants experienced higher levels of happiness and wellbeing in general, and this was not related to either their activity or the length of time they had been engaging in it.

Table 2 Means and standard deviations for wellbeing and happiness scales

	Knitters		Musicians		Total	
	Mean	SD	Mean	SD	Mean	SD
Subjective happiness scale	5.47	1.206	5.06	1.138	5.42	1.228
BBC-Wellbeing scale total	3.66	0.707	3.67	0.648	3.66	0.700
BBC-SWS physical	3.75	0.761	3.73	0.711	3.75	0.754
BBC-SWS psychological	3.52	0.773	3.56	0.651	3.53	0.758
BBC-SWS social	3.70	0.812	3.73	0.816	3.71	0.812

As both activities can be undertaken in a group or individually, and group contexts often provide additional benefits for wellbeing (Haslam et al. 2014), participants were asked to choose their preferred context ('If you had to decide what do you enjoy most, playing/knitting on your own or with others?'). More knitters preferred to knit alone (72.5%), whereas musicians were divided on preferring group (51.5%) or individual (48.5%) contexts: this distribution was significant (X^2 (2954) = 24,884, $p < .001$). However, no significant differences were found between this grouping variable on any wellbeing measure.

We analysed the data from the open-ended questions using Braun and Clarke's (2007) thematic analysis. After reading all the responses several times, we generated themes and codes independently before comparing the resulting analysis with one another and with the theoretical framework outlined at the start. Separate thematic maps were produced for music and knitting, before integrating the two. Four overarching themes were developed: learning and teaching, process, outcome, and purpose.

Learning and Teaching

While this theme might appear a little removed from the key question of benefits of creative activities, it is important to consider how these are accessed and to uncover the kinds of opportunities that help promote sustained engagement. Evidence for this theme came directly from the question about how participants came to begin and indirectly from questions about benefits, drawbacks, and regrets. Most knitters and musicians began learning in childhood, from about 2 or 3 years of age, and many who began later in life highlighted wishing they had begun in childhood. A variety of teaching methods was mentioned, with more emphasis on informal methods of teaching and learning for knitters and more formal methods for musicians.

Amongst knitters, most responses centred on 'being shown how'; typically being around adults, normally women, most frequently mothers and grandmothers, who were knitting led to a motivation to join in or do the activity that the adult was engaged in. Brianna Banks (F, 30) explained:

> When I was a kid I used to sit by my grandmother's side and draw while she was knitting. I was always curious about what she was doing and asking questions. When I was about 5 years old she let me sit on her lap and hold the knitting needles with her while she knitted. Soon I was able to try on my own and I've been knitting ever since.

In addition to mothers and grandmothers, knitters learned from fathers, grandfathers, aunts, cousins, family friends, acquaintances at church, school and college friends, and colleagues. The process of engaging with others through teaching and learning knitting was seen as a powerful means of social bonding. Intergenerational links are clearly summed up by this vivid account from Angela (F, 60):

> My grandmother started to teach me when I was a little girl. The Red Cross had taught her and her sisters during World War II. I always was very interested in her stories about them knitting for the soldiers overseas. I knitted throughout my life

> just the way that my great aunts and grandmother did. I learned a lot from them and I have continued to learn more as the years have passed. I have a weekly knitting group and go as often as I can. Our granddaughter who is eight is going with me to the knit shop and is taking lessons on Saturday mornings. It is great fun for me and her. I want her to have fond memories of our time together. This is one way we can connect.

Formal teaching was not common amongst the knitters, and although some were taught at school, many had already been taught by family or friends. Some knitters, like Angela, attended classes at yarn shops, either regularly or on an ad hoc basis when they wanted to learn new skills. More knitters were self-taught, guided by 'how-to' books, magazines, and more recently YouTube videos. Musicians, in contrast, mostly had formal teaching of some kind. Often the prompt came from parents. For some this was more coercive: 'a trumpet was thrust into my hands at the age of seven and was not allowed to be removed again until the age of 21' (Rob, M, 44, trumpet/cornet), but more encouraging for others: as Viv (F, 48, violin) explained, she was 'encouraged to learn to play musical instruments by my mother who played the piano and played in a dance band'. Extended learning periods were described, contrasting with the relatively brief learning periods mentioned by knitters to acquire specific skills.

Although family was influential, many musicians began to learn to play or sing at school or with an independent teacher, and the importance of the relationship between learner and teacher was frequently emphasised. Many reported having rather strict teachers that put them off as beginners, and changed teachers several times. Hannah Storey (F, 24, piano) explained:

> When I first started school, my parents paid for me to have piano lessons one day a week before school. I don't know exactly how long I stayed with this teacher, but I know I stopped for a while, then moved school and eventually got a new piano teacher in a 'music school'. Unfortunately, I did not get on very well here and began to dislike playing and see it as a chore. My parents noticed and so when I was about 12, they got me a new teacher who was incredibly encouraging and nurtured my enjoyment of playing. With her, I began working towards my grades. I continued with her for many years, but despite being very friendly and encouraging, she was slightly unreliable and in order to develop as a pianist I had to get another piano teacher. I was able to do so during 6th form, which focused nicely with my studies of A Level music. My teacher here was incredibly talented and with him I worked towards my grade 8, but unfortunately, I did not get long with this teacher as I moved away for university.

This illustrates the importance of the teacher-learner relationship and highlights that when learning a non-domestic activity like music where external teaching is the norm, it is possible to change teachers and approaches at different stages. For knitting, however, participants were more dependent on good family teaching (sometimes from fathers or other relatives where mothers were less skilled as teachers).

Process: Functions and Emotions

Engaging in the activity evoked many positive and negative emotions. Both knitting and music elicited the positive emotions of happiness, joy, delight, peace, stress relief, relaxation, calm, contentment, satisfaction, pride, accomplishment, connections to others, control, anticipation, excitement, absorption, and being more grounded. They also evoked negative responses: frustration, anxiety, stress, impatience, guilt, anger, annoyance, disappointment, despair, panic, and physical pain. Multifaceted expressions of the emotional impact of the activity were typical. For instance, Julia Cowell (M, 63, piano) provided a very detailed account of the different emotions experienced at different stages of learning a piece of music, referencing adventure, engagement, toil, learning, achievement, synergy or empathy, frustration about memory, disappointment, anxiety, and self-criticism.

We grouped the process into two sub-themes: self-care and sensory experiences. Comfort was a phrase used by many knitters, suggesting self-care. Participants in both groups were aware of the important mood regulation functions that knitting or music could bring, and used frequent therapeutic metaphors to explain this. Mrs. Benjamin (F, 43) described how knitting worked as therapy:

> I'm usually relaxed, I go into knitting mind. I can just let my hands move and I am able to think about anything. There are no crises no malfunctions, just me and the fiber. I knit to cheer me, or to calm down. I knit when grieving and or happy. I'm at peace with the knitting.

Self-care was engendered in two ways. The first was an enhanced sense of focus or flow evoked through challenge. As Charlene (F, 48) explained, 'I get to challenge myself mentally. I think it keeps my mind sharp. I am able to focus on the project at hand and put whatever issues are going on in my life at the time on the back burner.' Similarly, Woobie von Fruitbat (M, 46, guitar) talked about practice: 'once I get started I am completely out of time and space and just living in the music. I can forget about everything else and just concentrate on what I'm playing, and what else is being played and just be in the moment'. This extreme focus seems beneficial in providing relief from everyday stressors. The second kind of self-care came from detachment through a repetitive activity, often associated with less demanding tasks. Jill (F, 59) explained: 'I sometimes do what I call "mindless knitting", a time to just sit comfortably, have a cup of coffee or tea and relax.' In music this detachment typically arose from solitary practice. Prashan (M, 19, guitar) described how, when practising, 'it feels free', and noted the absence of emotion: 'as for positive and negative emotions, I feel none when I play. Just the sound of music'.

Having discovered these regulatory functions, many practiced them extensively in adverse circumstances. For instance, Vicki W (F, 66) had knitted through her husband's illness and noted 'it keeps my sanity, especially over the last 4 years as my husband's health declined and at his death this past week'. Participants also managed their own emotions through the activity. For instance, Sandy (F, 68) highlighted frustration:

> If I am undertaking a new pattern and have difficulty getting the pattern established quickly, I experience frustration and annoyance with myself. Once

> the pattern has become "part of me", those negative emotions leave and I feel a sense of accomplishment.

The sensory experience was also important. For knitters, the feel of the needles and the yarn, colours and patterns involved all contributed. Monica Crain (F, 63) explained: 'I love colors and textures so my eyes are pleased and my fingers are pleased when I knit'. The quality of needles, yarn, and colour were frequently identified as providing a source of pleasure and wellbeing. Aunt Clara (F, 68) described a complex interaction with the physical materials:

> I see the yarn and fibers as single strands that will morph into a completed work fashioned with time and patience. The colors and texture blend into something greater than their beginning. They speak to me.

Playing a musical instrument similarly involves interacting with a physical artefact and producing or reproducing patterns, and some musicians had been inspired by hearing others play particular instruments. For instance, w2f79 (M, 20, saxophone) described a school concert with visiting teachers where he first heard the saxophone: 'I immediately fell in love with the sound and … decided it was the instrument I wanted to play'.

However, musicians placed less emphasis on ongoing sensory experiences and more on emotional elements. As music can express and evoke emotion, musicians are more able to match, enhance, or change their own emotions in response to musical content or to choose music for emotional impact. Louise K (F, 38, piano) explained this clearly:

> I get different emotions from the music … With romantic music, I can get swept along by the feeling and beauty of the music. I can lose the sense of myself if the music is particularly captivating and engaging. My greatest response is with playing jazz, which I find really satisfying and connect with as if the music plays me, rather than me playing the music. - I can feel joy, beauty, happy, ecstatic, satisfaction.

Outcome: Products and Achievements

This theme relates to how outcomes are experienced by others. From both groups this evoked positive emotions of love, care, pride and achievement and negative emotions of anxiety and criticism. Knitting outcomes (e.g. scarves, mittens, socks, Afghan rugs, sweaters, baby clothes) have a physical presence and durability, unlike the ephemeral nature of a musical performance. This engenders a different sense of temporal orientation between the groups: knitters tended to orient to the future of their product, while musicians had a more present-focused perspective.

Knitters frequently mentioned outcomes as a way to pass on something of value to others. This could be to family, friends, or unknown people: many made items for specific charitable organisations or groups of people (baby blankets, cancer caps or items for the homeless). Barb Wilk (F, 55) summed this up as a motivation for engagement: 'There is something about making something that will keep someone warm or bring someone comfort that is very powerful'. This extends the concept of self-care to provide potential links to others. Love is also involved, as Wheresmyjava

(F, 40) explained: 'it allows me to create unique items for my loved ones. There is truly love in every stitch. As a natural caregiver/nurturer, I find the ability to create for my family incredibly satisfying'. The knitted product is thus a physical symbol of love and care to be passed on.

A sense of accomplishment and pride was also experienced, as Diane Prado (F, 58) noted: 'I enjoy a feeling of pride when my work sells for a good price or when a friend or family member loves a hand knit gift I have made.' For knitters this comes from acknowledgement from others. For musicians, some gained positive recognition from an audience: Tanmoy Masroor Rahman (M, 24, piano) explained 'Playing the piano lets me demonstrate my skills to my friends and family and that makes me happy'. For others, the mastery of a particular challenge was sufficient: Chloe (F, 29, violin) noted 'I think I feel a sense of achievement when I have learnt a new piece of music, probably enhancing my self-esteem, and making myself feel better about me in general'.

Fear of negative reception by others was involved in both activities. Knitters were often anxious about how their gifts might be received. Joan (F, 50) explained: 'when people don't wear something I have made for them I feel hurt, equally when I put something up for sale and no one wants it it can be soul destroying'. This emphasises how the value the recipient placed on the product could be at odds with the time, care, and emotion invested in creating it. For some musicians, fear of criticism was also apparent: music performance anxiety and self-criticism clouded their performances. Playing in public was often responsible for anxiety, associated with self-doubt or lack of confidence. Jenny G (F, 30, voice) explained:

> I sang for fun, and never enjoyed performing. I still don't but I make myself. I guess I have a gift for singing, and people seem to love hearing me, so I persist and perform with choirs and bands, although it is not easy for me to overcome my performance anxiety.

Self-criticism also played a large role for performing musicians. Fran Higgs (F, 28, viola) outlined how she no longer played solo recitals due to the 'constant inner monologue of criticism about what I played/phrasing/how do I look/wrong note'. For knitters, self-criticism was more frequently experienced earlier during the process, since unlike music, knitting can be undone and redone to eliminate errors. With fewer pressures on the final result, the only stress was about meeting deadlines or, as mentioned earlier, considering the reception of the item.

Purpose: Engaging across the Lifespan

Purpose reflected a sense of fulfilment, identity, and at times, obsession. Repeatedly engaging in the activity acted as a kind of redemption, often while dealing with difficult personal challenges. Redemption stories were more common amongst knitters, with many instances of dealing with circumstances from illness and bereavement to abuse. Betsy BB (F, 58) explained:

> Two years ago I was diagnosed with breast cancer and my world was turned upside down. Knitting helped me to stay focused and grounded. During a month long stay in an isolation ward when suffering neutropenic sepsis after

> chemotherapy, the only thing I could do was knit and this helped me thorough long days when I was too weak to do anything else. Since then knitting has become a big part of my day to day life and I have pushed myself to knit more and more complicated items. It has given me a great deal of patience and a sense of achievement and peace.

Knitting was described as a low-impact, easily portable, and 'inoffensive' activity useful in such circumstances. The multiple factors already identified as underpinning wellbeing (particularly challenge, flow, and the usefulness of the outcome) were also highlighted in these redemption stories. For instance, Eileen, (F, 57), undergoing cancer treatment, described how 'knitting saved my sanity during this time', enabling her to 'feel as if I could still contribute to the world around me'. She went on to describe being 'lost in the stitches', which resonates with the emotional detachment and focus that many knitters referenced. Alongside self-care, being able to create for others and a sense of purpose was highlighted in redemption stories. This purpose is echoed in the pleasure that someone playing or singing can bring to the listener, and a few people mentioned this as a motivator, like Jenny G (referred to earlier). Personal purpose was also apparent, such as Sharon M's (F, 57, voice) reference to singing being 'something I do for me … It gives me a sense of purpose'. There was often a clear shift in musicians from extrinsic to intrinsic motivation, as Wesley Wood (M, 19, trumpet) explained: 'Looking back on it, I am glad my family strong armed me into playing an instrument. Without that, I would not have found my purpose in life'.

Many participants also had a clear sense of self and identity in relation to their activity. For instance, Judi (F, 69) ended her description of the benefits of knitting: 'told my husband that when I die, he better place needles and yarn in the casket for me'. Peggie (F, 59), positioned herself in her family through knitting: 'Knitting became the one craft item that I could do better than the other women in my life. It defined me in a family full of exceptional women'. Musicians also expressed strong musical identities: 'music is probably one of the most important aspects of my day' (Joss Town, M, 20, recorder), 'Music is my life!' (Jill, F, 19, singer), and 'it's a part of me' (Mandira, F, 21, violin).

Knitters mentioned the frustration of not being able to knit in certain circumstances (rare, due to the portability of knitting) and the consequent effects on their mood, while musicians mentioned the ability to bring music into every part of their life through listening as well as playing. The obsessive nature of these high levels of engagement led to some spending extended periods of time on it. Christina H (F, 52) said 'For me since getting back into knitting after a long break it has become something of an obsession rather than a hobby. I sometimes feel guilty for having so many patterns and so much yarn around me. It can so easily get out of control'. This often led to negative physical outcomes: 'too much sitting', arthritis and carpal tunnel for knitters, over-use of fingers, poor posture and RSI for musicians. Obsession also led to negative psychological and social outcomes, particularly neglect of housework and other family members. Thelma James Turley (F, 84) described how 'knitting triggers an almost OCD reaction, as I sometimes find it difficult to stop knitting to go on to other required tasks - the compulsion to finish "just one more row" is great. I always prefer to knit over household duties.' Knitters also mentioned cost, with money spent on a 'stash' of yarn that also took up space; often husbands were cited as complaining about this. Obsession with the activity is a potential drawback of the potential these activities

embody to provide a space to retreat into one's own world and close out external influences.

Discussion

Although knitters had higher levels of happiness than musicians, there were no differences in subjective wellbeing between knitters and musicians. This highlights subtle differences between the two concepts that require further research. For wellbeing, where there are existing studies to relate to, the lack of group differences found here contradicts earlier findings showing an advantage for music over other creative activities in terms of wellbeing and quality of life (Hallam and Creech 2016; Johnson et al. 2017), but supports the general lack of global differences on other measures related to wellbeing such as anxiety and depression (Pearce et al. 2016). Although fewer of our participants chose to knit in groups (17.5% compared to 50% in Riley et al. 2013), the lack of any influence of group activity on happiness or wellbeing also counters earlier evidence that group knitters experienced more positive emotions (Riley et al. 2013), while the clear positive relationship found here between age, happiness and subjective wellbeing confirms earlier findings that older participants report higher levels of happiness (Blanchflower and Oswald 2008; Diener et al. 1999; López Ulloa et al. 2013).

Themes developed from the open-ended data support the lack of activity-related differences by illustrating many key commonalities between the two activities. A wide range of positive and negative emotions were evoked by the process, from excitement through peace and relaxation to frustration, disappointment and anxiety. Both activities clearly function as therapeutic, both in the mundane and extreme forms highlighted by Dickie (2011). Self-care arises through opportunities to engage in flow and to detach from everyday life, leading to stress relief (cf. Riley et al. 2013). The patterning of the activities provides opportunities for sensory and aesthetic engagement, and allows participants to express their own creativity within a structure in a similar way to that uncovered by Payne for music performance (Payne 2016). Both activities also provide opportunities to connect to others, through the activity itself in group settings (cf. Riley et al. 2013; Pearce et al. 2015) and the communication of the product to others (gifts for knitters and performances for musicians). This can result in positive affirmation, strengthening self-esteem and confidence, leading to a clear sense of pride and accomplishment, or a less positive reception evoking more negative emotions. Through this, both activities foster and facilitate identity and passion (cf. Howie et al. 2004; Lamont 2011), which can border on the obsessional.

Differences arise with learning and teaching, which is more formal and often externally prompted for music and more closely related to a community of practice in knitters (Wenger 1998). For musicians, the teacher-learner relationship typically goes beyond the family, while knitting is often within the domestic realm and strongly gendered (indeed Kelly 2014, has considered knitting as a politicised feminist project). Online forums such as Ravelry and resources such as Youtube provide a virtual community supporting interactions between knitters and musicians, particularly in learning and teaching, and this is seen more clearly in knitting.

While there are similarities in outcome in terms of the ability to connect to others and gain feedback, differences arise in timing of the emotions around the process of the

two activities. For knitting, more frustration is seen during the process, as knitters become annoyed with their own abilities and mistakes, having to rip out or redo pieces of work or find solutions to their errors. Conversely, most musicians refer to anxiety in a performance context as something to be overcome in order to connect with others. The widespread phenomenon of music performance anxiety (Kenny and Osborne 2006) is seen here to affect amateur musicians engaging in the activity for enjoyment rather than obligation. More research is required to explore this, but it seems that positive emotional and social outcomes outweigh the negative emotions of anxiety experienced during performance. Temporal orientation also varies in relation to outcome: knitters refer to the future uses of the items they produce, while legacy is not a feature of musicians' reflections.

Another key difference is in intrinsic emotional quality of the activity. Knitters bring their own emotions to their knitting: some participants noted that being in a bad mood prevented them from knitting, and 'angry' knitting could lead to undesirable levels of tension through winding yarn too tightly (cf. Riley et al. 2013). However, with the exception of imbuing emotions of love and care into the knitted product for a specific recipient the process is often described in an emotion-free manner. Conversely, music is infused with intrinsic emotions, both from composition and performance, which sometimes align with and sometimes contradict the player's own emotions. Louise K's point that 'the music plays me, rather than me playing the music' highlights that music can change as well as channel the performer's emotions (cf. Perkins and Williamon 2014).

The relationship between process and outcome merits further consideration. Most knitters and musicians placed a broadly equal value on both: only a few were unconcerned about either what happened to the end result of their knitting or performing. This contradicts earlier findings from Stannard and Sanders (2015) that people defined themselves as either 'process' or 'product' knitters (see also Genoe and Liechty 2017). However, it chimes with findings from cancer patients of the motive to engage in craft to be useful (Reynolds and Prior 2006), and from older adults that the impact of being in a choir or music group was enhanced by preparing performances (Hallam and Creech 2016; Lamont et al. 2018). The emphasis placed on process by many creativity researchers from Amabile onwards (Hegarty 2009) may need rethinking, particularly in relation to activities like knitting with clearly defined physical outputs.

All the PERMA elements (Seligman 2011) are found in the current data. Positive emotions arise throughout, and high levels of happiness are found in both activities. Engagement and flow are intrinsic to both, and the technique required for completing projects successfully is considerable: developing and learning skills is emphasised by both groups. Social relationships are important in the product: passing knitted items on to family, friends, and strangers through charity provides knitters with a means to connect, while performing with and for others is an important feature of music-making. However, the importance of the group for process (cf. Haslam et al. 2014) was not particularly emphasised in the current data: most knitters preferred to knit alone, and most musicians referred to the audience rather than co-performers. Finding one's place within society and extended family networks through a sense of identity also provides the mechanism for developing a sense of meaning and purpose. Finally, pride in accomplishment is an extremely strong narrative in both groups. The fit with PERMA supports earlier findings with professionals (Ascenso et al. 2017) and amateurs

(Lamont 2012) in music, and PERMA could provide a useful means for analysing future findings in the domain of crafts.

Seligman's (2018) proposal that PERMA could help guide people towards more rewarding activities had been applied in music education by Lee et al. (2017), who used the model to pinpoint areas needing improvement. However, PERMA does not explain any differences in the current data: all five elements are highlighted to broadly the same extent in both music and knitting. As it stands, the current data support a single general underlying construct of wellbeing (Goodman et al. 2018), and the model may thus need expanding to include finer distinctions.

One approach is to add a temporal aspect, which was particularly apparent in the present data. The themes illustrate a temporal progression from the initial phases of *learning and teaching*, through repetition of the *process*, which brings recognised benefits more obviously centred on positive emotions and engagement, to the *outcome*, including positive emotions, engagement, relationships and accomplishment. Repeated experience of the cycle of learning, practice and outcome leads to the generation of *purpose* or meaning through identity and connections beyond oneself. This includes both short- and long-term temporal engagement and moves PERMA from a static to a dynamic construct, uncovering more subtle differences. For instance, knitters and musicians experience strong social connections in the learning and purpose phases, but knitters experience greater social connections in the product while musicians have stronger social connections in the process. Repeated experience of positive emotions through learning, process and, in most cases, product helps both knitters and musicians experience the *build* effect (Fredrickson 2001) to develop resilience and enhance wellbeing over time. This new temporal dynamic way of understanding PERMA could be valuable in a lifespan perspective.

The current study is, like many, dependent on self-report and on volunteer participants. The combination of standardised happiness and wellbeing measures and qualitative data from a large sample provides useful credibility, and extends the scale of earlier mixed-methods approaches (e.g. Perkins and Williamon 2014). The rich open-ended responses suggest that participants are aware of the emotional benefits that knitting and music bring, and have a story ready to tell. This may be partly responsible for their relatively high levels of wellbeing and happiness, since both focusing on activities that increase subjective wellbeing and paying more attention to one's own levels of happiness and wellbeing enhance wellbeing (Lyubomirsky and Layous 2013). Nonetheless, although self-report provides a valuable retrospective perspective (cf. Greasley & Lamont 2011), future research would benefit from a combination of methods and measures to gather data contemporaneously over longer timespans.

More systematic sampling could also address the issues of age, gender, ethnic origin, education, and balance in the present sample. With increased age, people spend more time on activities they value, set themselves more realistic goals, and compensate for losses due to reduced physical or mental agility (Baltes and Baltes 1990). It is important to know more about life and leisure choices both over time and in context. What else might participants have let go, when and why? There may be a large group of unresearched would-be knitters who did not find a suitable family member or friend to teach them and who consequently did not or no longer engage in the activity. A more systematic sampling process could address these issues more fully. Participants were recruited here because of their active participation in either knitting or music, but

nothing is known about what else they do and how choices are made between competing demands. Although the current sample is similar to earlier work in the gender imbalance in knitters (1.4% male compared to 1.2% in Riley et al. 2013), and although sufficient musician participants were recruited to undertake the analyses reported here, it would be important to seek more balanced samples across different leisure activities and to compare with creative activities that are more male-dominated. Furthermore, it will be vital to consider how people access opportunities to engage in creative activities from a wider range of backgrounds, seeking samples from a broader socio-economic range and including different cultures which may place different values on various creative activities (cf. Pöllänen 2009).

It is encouraging that many people engage voluntarily in creative cultural activities in childhood and some continue throughout life. These activities are not restricted to the highly skilled or expert. Reynolds (2009) found that motivations to take up arts activities in later life were shaped by personal resources such as existing levels of skill, sensitivity to aesthetic experiences, and enthusiasm for learning and personal development, as well as social factors, occupational voids, and serendipitous chance encounters. Similarly, Lamont (2011) uncovered many motivations for taking up or returning to music-making in adulthood including elements of identity, social interaction, and opportunity. The current results support previous findings that identity is a clear motivator for knitters (Reynolds 2010) and musicians (Lamont, 2017). A strong sense of identity seems to promote continued engagement, and this may play a role in helping people immerse themselves in leisure activities when time pressures compete (Sonnentag 2012). The higher-than-average education levels of the musician group in particular, however, suggests that access to creative activities is not evenly distributed, and that opportunities need to be provided that do not require extensive funding so that more people can access the benefits. The clear sense of missed opportunities and regrets over not beginning sooner amongst many in the current data, also found by Lamont (2011) for music, highlights the importance of early and continued opportunities for people to engage with these kinds of powerful and beneficial activities.

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Compliance with Ethical Standards

Conflict of Interest We declare that there are no conflicts of interests in this research.

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